

# The School Arts Book

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No. 3

## DESIGN IN THE WOODWORKING CLASS

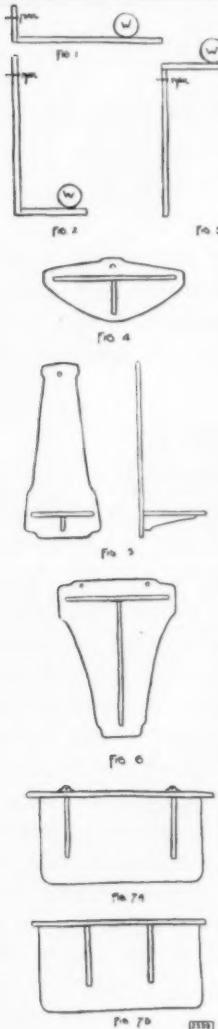
### II

#### THE WALL BRACKET

A COMMON wall bracket may serve as an illustration of the possibilities of applied design in the woodworking shop, and, since it has certain distinct structural elements, it also furnishes interesting problems in respect to function determining form. As with the pen tray the first step is

#### THE FIXING OF ESSENTIALS

A moment's thought shows that the essential part of a bracket is the shelf. Its shape depends upon the use to which it is to be put. Hence the advantage of designing a bracket to hold some particular object, as a clock, a candle, a match safe, a piece of pottery, a figurine or whatsoever. This should determine its size. The next essential is the support or supports, the function of which is to hold up the shelf. The form of the support, as will be shown later, depends upon the method of attaching it to the back and shelf. Finally there is the back, which, beside giving a background for the article on the shelf, in some types, performs the double function of making a unit of the bracket by holding all parts together and of giving a means of suspension on the wall. Suspension on the wall gives rise to two considerations. One is security. This is clear when the bracket is thought of as a bent lever. If the shelf is the long arm and the back the short arm as in Figure 1, the weight  $W$  acts on the nail precisely as the pressure on the handle of a claw hammer acts on a nail caught in the claw, whereas if the shelf



is the short arm, much greater security is obtained. Either Figure 2 or Figure 3 is a secure form. The other consideration pertains to lateral stability. For example, a long, narrow shelf supported in the middle would be unstable. (Figure 4.) Notice may be taken of two methods of obtaining stability, one of which may be called the "long hang" (Figure 5) the other the "double hang" (Figure 6). It is obvious that the double hang is the safer method. - H H

A further structural consideration relates to the direction of the grain of the wood. In the shelf, if the grain runs back and front, and the grain of the back piece up and down, both will shrink and swell evenly, and hence the edges can be made flush, but such an arrangement would be structurally weak in that the grain of the shelf does not rest across the support. A better arrangement, therefore, would be to have the grain of the shelf run right and left, thus offering a firmer fastening for nails or screws from the back into it, and, besides, the shelf rests on the support or supports in such a way as to be reinforced. The difficulty of uneven shrinkage is easily met by not attempting to make both shelf and back of the same width, as in Figures 6 or 7.

The grain of the supports may run up and down or front and back. If the support

is vertically long as in Figure 6 the grain should run vertically, for then it can be securely nailed or screwed to the back. If however the support is vertically narrow and horizontally long, as in Figure 5, the grain should run back and front and since nails and screws do not hold well in end grain, the support should be securely jointed (say mortised) to the back.

Finally the direction of the grain in the back is determined by the relation of the back to the shelf and the supports. In a single support bracket, (Figures 4, 5, 6) the grain would naturally run up and down, for the shelf acts as a cleat, whereas in a bracket with two supports (Figure 7) the grain of the back should run horizontally, for thus the parts best reinforce each other.

Attention may also be directed to the comparative advantages of one or two supports. There is no question that the bracket with two supports both looks and is stronger and more stable. Just as the double hang is better than the long single hang, so the double support carries out the idea of stability.

Having discussed the structural features of brackets in general, in order to simplify the problem, it may be limited to a double support bracket with back entirely below the shelf. This type of bracket would need to be affixed to the wall by small hand made copper plates, fastened on behind (Figure 7) or simpler still by screw eyes. It is to be made of whitewood with a shelf not more than ten inches long, to hold, let us say, one or two choice bits of pottery.

#### THE REFINEMENT OF PROPORTIONS

The principal proportions to be considered in this model are the relative widths of the shelf and of the back to the length, and the distance of the supports from the ends and from each other; that is to say, we have such problems as the mutual relations of the sizes of areas, the relation of areas to each other and the

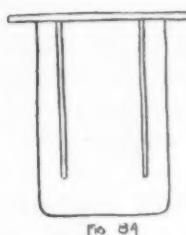


FIG. 8A

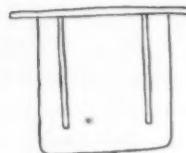


FIG. 8B

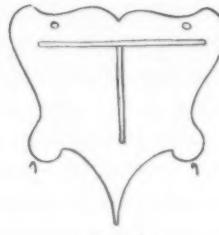


FIG. 9

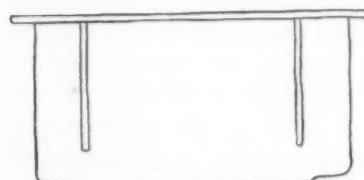


FIG. 10

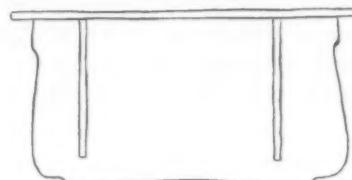


FIG. 12

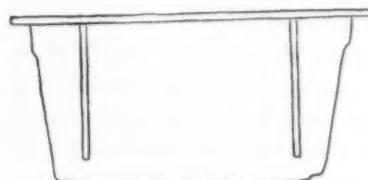


FIG. 11

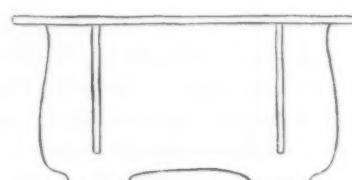


FIG. 13

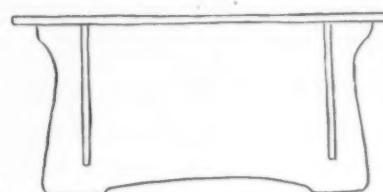


FIG. 14

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division of areas. As helps to refining these proportions, we may be reminded of such elementary considerations as these: that squares are not likely to be as pleasing as oblongs (Compare 8A with 8B); that the better oblongs are those whose sides are not in obvious multiples (Compare 7A with 7B); that divisions of spaces are improved when their factor is not easily recognized, (Compare 7A with 7B); or, in a word, that obvious and monotonous relations should be refined into subtle and delicate ones. These dimensions, thus roughly determined at first, will be more or less subject to change according to the outline, but time spent in refining the proportions is not wasted, for it will directly contribute to the ease of determining outlines. To this we must next attend.

#### FORMS AND VARIETIES OF OUTLINES

In general it may be said that the outline should follow the functional lines, that is, they should not contradict the lines of structure. An example of this error is shown in Figure 9 where AA call attention away from the structural lines and contradict them. Figure 9 also illustrates another common error, the undue accentuation of the center, where there is no structural element to correspond. On the other hand, the outline may, with good artistic effect, be drawn so as to emphasize the essential structural features. For example, the outline of a double hang bracket may well call attention to the double suspension and thus to the stability of the bracket. So too the place of the shelf and of the supports may be emphasized, long lines may accentuate length and a slight accent may give notice of changes in direction of line. (Figure 6). And throughout, of course there should be harmony in the shape of the different parts. That is, the idea used in the outline of the back may be repeated and at least should not be contradicted by the form of the supports.

In working out these outlines the same steps may be taken as in designing the pen tray (See article in the October School Arts Book,) namely straight line forms, curved line forms, and combinations of these. For example in straight line designs we might have Figures 10 and 11, in curved lines, Figures 12 and 13 and in combination, Figure 14.

The great danger, to be guarded against, is that of making mechanical, obvious and fantastic outlines. Finally there comes the matter of

#### DECORATION,

"decoration, the first impulse of the savage and the last despair of the artist". A simple and successfully tested form of decoration for such a bracket as is here proposed is obtained by varying from the background, in color or shade, certain designed spaces. First as to the form of these spaces. A good principle with which to start is to let the outline of the decorative space re-echo the bounding line. Let there be correspondence, not contradiction between the two. If the outline of the bracket be composed of straight lines, the outlines of the spaces may be straight with good effect. (Figure 15). In designing these spaces, they may be formed by following more or less closely the general outline, (Figure 15) by cutting across areas horizontally, (Figure 16) or vertically (Figure 17) or by combining these (Figure 18). One cannot emphasize too strongly the principle that the beauty of spacing is absolutely dependent upon good proportions. Incidentally it may be said that the effacement of all sharp angles by slightly rounding the corners tends to soften the effect and unify the whole.

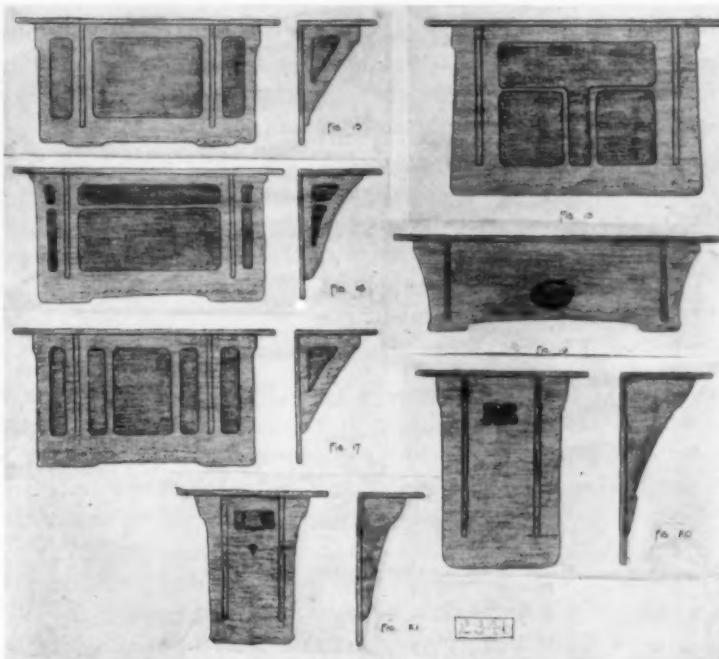
Great care must be taken not to over-decorate such a simple article as this bracket. Indeed the most effective decoration may be a simple spot as in Figures 19, 20 and 21.

The following order of procedure for the making of the bracket is suggested.

Plane up boards to proper thickness (5-16")

True up shelf to size (say 10" + 4 1-2")

Slightly round front corners of shelf.



Lay out back and supports.

Cut out and trim and sandpaper these, being careful to keep edges at right angles to surface.

Draw on front of back piece the center line of position of supports.

Bore in their proper places holes for screws (5-8" x 4) and countersink on back.

Clamp each support in its place by hand screws, bore holes in it and drive screws.

Bore holes in top for screws to enter back and supports and countersink.

Hold top in proper place, bore center hole in back through the top and screw tight. Put in other screws through top into back in like manner. See that supports are at right angles to back, bore holes in them through top and screw in place.

Take apart.

Lay out pattern of decoration on back and on brackets.

Outline pattern with veining tool.

Paint in the spots with water color of shade desired and dry.

Stain the whole with turpentine stain and rub down.

When dry, wax and put together.

Put on hangers, screw eyes or plates.

ANNA GAUSMAN NOYES AND WILLIAM NOYES

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A student of design must keep his  
mind open as well as his eyes.

## MONOGRAMS IN PUBLIC SCHOOLS

**M**ONOGRAMS are not a modern school room invention; they really are the outgrowth of the totempole of a primitive race.

It is not the purpose of this article to trace the history of the totempole through its varied stages of development, but to suggest ways and means for teaching, using, and not abusing the monogram in art work.

The essentials of the monogram are:

- (a) An individuality strong enough so distinguish the person.
- (b) The placing of letters in a certain order of succession,—the first either to the left, or above; the last, either to the right, or below.
- (c) The modifying greatly of letters to fit conditions, without distorting them beyond recognition.
- (d) That the monogram must be a unit; i. e., it must "hold together."
- (e) That it shall be legible when completed.
- (f) That it shall form a decorative spot as a whole, having a pleasing relation of sizes, shapes and lines of direction.
- (g) When an enclosing form is used, that the general shape of the mass shall correspond with that of the enclosing form.
- (h) That a monogram, when completed, shall not show a preponderance of decorative material; the letters should be the important element.

The order of development in such a lesson should begin with a whole. Consider first the general shape of the monogram when completed; for example, in most cases the vertical oblong requires that the letters shall be pulled, or drawn out, vertically; while the circular monogram usually requires that the letters be bent in rhythm with their circular enclosure.

Suppose a horizontal monogram is to be made. In case one letter is used, the horizontal lines of this letter are extended, the vertical lines shortened. In case two letters are used, the

left lines of the second letter and any of the right hand lines of the initial for the surname may be combined to form one or more lines common to both letters. In case three letters are used they may be placed horizontally in their proper sequence, interwoven as suggested for the two letters and drawn out horizontally; or, where many lines are used in common, the letters may be placed in one spot having more or less lines common to all; or, the letters may be placed vertically, one below the other and pulled out horizontally. This latter method necessitates, however, an extreme distortion of the letters. Where an enclosing form is used, it is necessary that the parts of the letters break the enclosing form into well related shapes and sizes. Consistent movement of lines is necessary. If decorative material is used, it should be consistently conventionalized, and should not be allowed to overpower the letters.

The accompanying plates are taken from work done in the Westfield Normal School. (See frontispiece.)

Plate 1, A. C., has lines consistent with its contour, but the decorative material is too realistic to allow indiscriminate cutting, and the initials are subordinate to the decoration. In fact, at first observation the letters are completely lost among the leaves. Plate 2, M. V. McC., illustrates spots too nearly of the same width to be pleasing. This criticism refers to the thickness of the sides of the M's, which are monotonous in their space divisions. The distance between them, and the thickness of the letters being the same.

In many cases it is difficult to make a pleasing monogram with the letters placed in their correct order. This leads the student to the error noted in F. C. It often happens that the name itself suggests the whole or part of a motif; i. e., Rose or Violet; also, in the last names Bell, Hart, etc. This is illustrated by Miss Fanning's monogram R. F.

In trying various arrangements the letters combine often in such a way as to suggest, with but a slight distortion, such cheerful combinations as M. H.

In M. L. not only does the criticism for F. C. hold good, but spots differing too greatly in size for a pleasing decorative effect have been used. M. M. shows a movement in the letters rhythmic with each other, and with their enclosing form. But this monogram is unfortunate in its distribution of white. The dominance of the little white animal with the large ears might easily have been avoided by increasing the area of white between the two letters, and also between the outer M. and the enclosing form. For its beautiful and rhythmic simplicity, E. S. shows a delicate appreciation of the principles stated. Lack of appreciation of balance has taken much from the merits of M. D. The measure of white might easily have been increased by merely thickening the letters, which would give a balance of white and color.

Every monogram, like every other composition, must first be tested for its use, then for its beauty. One of the best problems in design may be made of the subject, if treated in this way. In using one's monogram, it is well to remember that it is his special trade mark, label, or coat of arms, as it were. It has its use in marking personal materials, such as handkerchiefs, stationery, watch fobs, drawings and the like. It is also a decorative spot, and may be applied in the crafts to buckles, pins, etc. When used in a framed drawing, the monogram should move in rhythm with the composition. In most cases, a tall, narrow picture, requires that the monogram be in sympathy with the vertical movement of the composition. A circular monogram may be used to advantage in repeating circular spots or spherical objects in the picture or it may be placed in a composition having a circular frame. The place in the picture for the monogram would naturally be in the largest unused space, with the side spaces well proportioned.

Monograms, since they become a part of the picture, should be keyed to the composition in color. Otherwise, a monogram placed too near the center of interest may attract to itself undue attention.

The old monogram made up of senseless scrolls and the over and under weave of lines is a thing of the past. The line monogram, of beautiful rhythm, or the monogram having a frame that forms of the whole more or less of a spot and having a beautiful balance of measure is now considered more elegant than this relic of the past, the highly decorated, meaningless scroll.

In working out these problems with children, it is necessary that the child should try many combinations of the two letters, perhaps those of the first and last name, they being the more important. He is limited, of course, in the shape of the monogram; and it is sometimes well at first, to limit him to a single letter. This might be the initial for the last name. The monograms M. E. L., A. F. G., H. O. B., and R. M., are good examples of simple combinations. Perhaps M. D. will illustrate well the building of a monogram on a single line, vertically. The monogram A. H. L., illustrates an effort for sympathetic movement between the curve of the A. or H. and the enclosing form.

The initial of the surname should dominate, if any letter is to have superior distinction in the design, while the middle letter or letters of a name, should be of the least importance.

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## BLACKBOARD ANIMAL DRAWING FOR TEACHERS

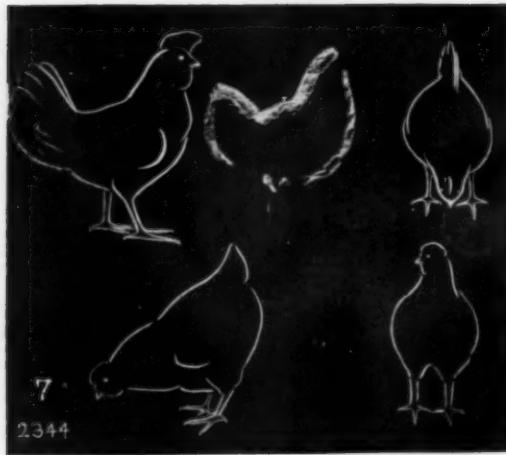
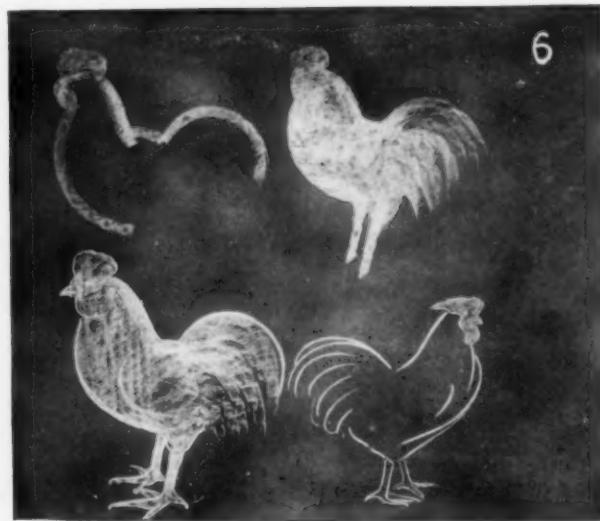
### III

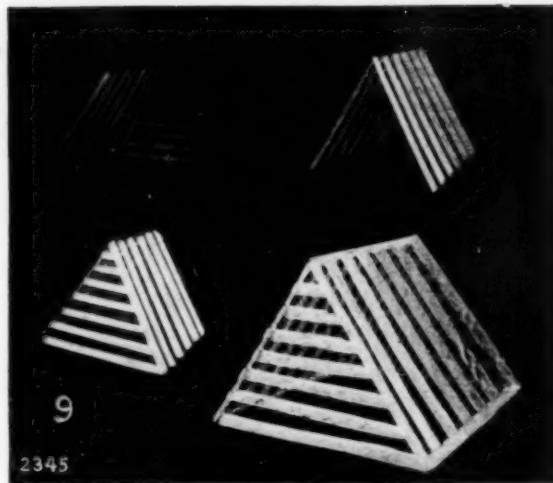
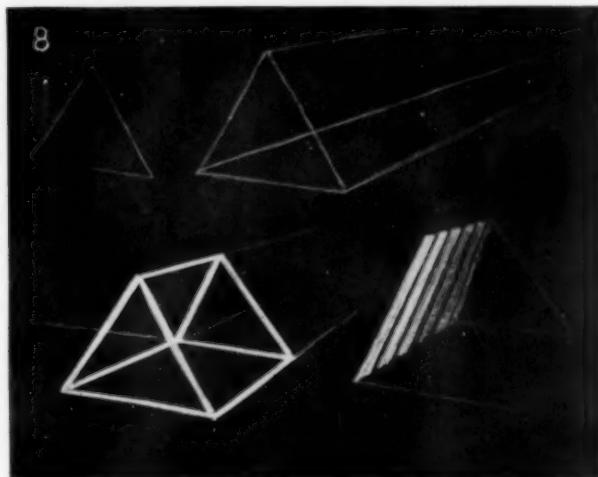
"Cock 'o the North! The dawn is young,  
Grey-glimmering the pane  
Yet you, with your discordant tongue  
Have woken me again!"

What a discordant tongue the rooster has for such a proud carriage! However, it is the latter which is of more vital interest to us just now. This carriage is the distinguishing characteristic of the next live model we are to try. It is expressed in lines of most graceful curvature in the back of the neck, the swelling breast and the sky-rocket tail, plate 6. These are the first lines to draw with the side of the crayon of a brown color. Fill in the suggested form, add a few more rockets in the tail, and the legs slanting in the same manner as in the chicken. Now we will go over the outline with the point of the crayon, commencing with the triangular bill, the comb and the "beard," as one child called it. Aim to get the beautiful sweep of the curves in back, tail and breast, and repeat the line of the latter for the wing. The legs are stocky with a strong hold upon the body, and the feet must be carefully drawn. The eye is small, placed high and well forward. After trying this subject two or three times, as with previous models, turn him about so that he faces the other way. Then he may be drawn in various positions as indicated with the next subject, the hen.

If we subdue the pride, the comb and the tail in the drawing of the rooster, we shall have achieved a hen! The other characteristics are almost identical and are drawn in the same manner, plate 7. Here we have several new positions, but no one but that can be drawn if we have solved the previous problems.

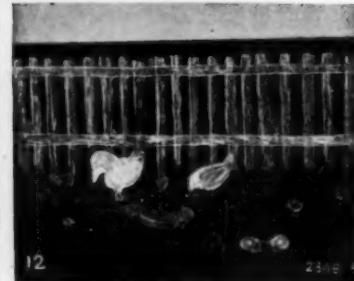
These four typical animals are good ones to try in the primary grades, or in any other grades for that matter, although animal





drawing is generally done in the lower classes because more important problems press for time in the grammar rooms.

We will now consider some devices which will enable the teacher to sustain the interest of the class, and to obtain ultimate results as good as may be expected according to grade. We may



go back to our first drawings of the chicken. After awhile the children tire of drawing chickens unless they have variety in the work. Let us draw upon the board a chicken coop.

Begin with a lightly sketched triangle for the nearer end, plate 8. From this triangle we will draw three converging lines slanting upward a little. The back end is drawn to fit into these converging lines with its sides parallel to those of the front tri-

angle. This convergence of line makes the back triangle like the front but smaller. Everyone knows that distant objects appear smaller than those nearer, therefore we are surely right in converging these lines. With the side of the crayon draw the laths on the farther side and end, making them gradually lighter as they recede from the eye; next those on the nearer side, and finally those in front, which latter should be drawn with as heavy strokes as one can make, plate 9. This is but an artifice of drawing. Distance lessens the apparent values of objects, hence to give the effect of distance we must draw those portions of the objects which are in back with lighter lines. See how well the perspective of distance is rendered by so simple a method. Finally, it is well to touch up the last drawing with the point of the crayon to show more decisively the nearest edges of the coop.

This being done, we may add a few simple surroundings as suggested in plate 10, all of which being in back are drawn very lightly. Then we may add a hen in the coop, one or two chickens hovering about, a little grass and a water pan. All this may be done in simple color. Draw the coop with brown crayons, the ground with brown and green, the distant house of a lighter brown, the tree in blue green, etc.

It is now time for the children to take part. Let those who draw good chickens cut them out. The teacher or a child may paste them upon the board in their proper position,—this means that the largest chickens should be well in front and the others, according to size, relegated to the rear, plate 11.

Plate 12\* was drawn by a first year teacher and the chickens added by the children. It is a simpler form than the coop. Plate 13 gives another readily drawn background for similar work. In one third year room the large blackboard at the back

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\*Some of these plates were photographed from drawings made with colored black-board chalks and the values are not correct in the reproductions.



of the room contained a drawing as shown in plate 14 and the children filled in the drawing with over a hundred animals, birds, fishes, and fowls. They never tired of adding their mite to this drawing and before the year was ended they knew how to draw several animal forms.

FRED HAMILTON DANIELS

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Applied design is always the solution of a problem.

## SKETCHING IN NUMBER WORK

**F**AILURE in blackboard drawing is attributable in some cases to the attempt on the part of a David to fight the Philistine with the weapons of a Saul. It is better to confess, "I cannot go with these, for I have not proved them," and to stick to one's own familiar sling and pebbles, than to make a spectacle of one's self in the glittering armor of a king. The David who has the wisdom to begin modestly may come to wield kingly weapons in due time, but they will be his own. In many other cases, however, failure is attributable to a lack of discrimination in the matter of technique.

Legitimate blackboard drawing is of three sorts: (1) Pictorial. The drawing of calendars, pictures appropriate to the month or to the subjects under consideration; (2) Diagrammatic. The drawing of maps, diagrams, pictures in outline only, for pupils to study for a specific purpose; (3) Illustrative. Quick sketching to make clear or vivid a certain thought at a certain time. These should never be confused.

Drawings of the first group cannot be too carefully made, too thoughtfully shaded or colored. They are to be referred to again and again, to be contemplated with pleasure. Mr. Whitney's beautiful work is almost wholly in this class.

Drawings in the second group may be sketched more freely, and with less attention to certain details, but they should always be perfectly clear. No haphazard dots and dashes, no sketchy obscurities for "artistic effect" should be allowed to disfigure them. If the drawing be a drainage map, cities and towns should be omitted. If it be a picture to be used as the basis for a language lesson, only the things children are supposed to observe should be put into it, and such things should be rendered unmistakably. The illustrations for Mr. Hammel's experiments in the Home Workshop belong in this group.

Drawings in the third group are quite different from those in the other two, in that they must not be too good, nor too care-

fully drawn. The reason for this will become evident the moment one considers their function. Illustrative sketches exist not for themselves but for the sake of conveying vividly and quickly certain ideas. An illustrative sketch must be made quickly, otherwise attention is drawn to the making of it. This means that the sketch must be extremely simple. If it is complex the mere mechanics involved in the making will require so much time that the attention will wander inevitably from the idea to the symbol. An illustrative sketch must be graphic. If it is poorly drawn it draws attention to itself; if it is too well drawn, again it monopolizes the attention and the idea behind it has no show; if it is puzzling, of doubtful significance, or of possible double meaning, the same fatal shifting of the attention is bound to take place.

I remember being present at a number lesson where the teacher was trying to draw chickens to show that two chickens plus one chicken equals three chickens,—in other words, to lead little Towhead to think  $2 + 1 = 3$ . Eraser in left and crayon in right, she began drawing a bill with great care, then the curve of the head, then the eye, then after many erasures and much blowing of chalk, she at last finished with the two feet. "There, Olaf," said she, "there is one chicken." "It looks to me like a duck!" remarked Olaf. How far had that teacher lead him on the road to the knowledge of  $2 + 1 = 3$ ?

No; an illustrative sketch must not be more attractive than the thing signified. It must aid, not hinder, the mind in grasping the essential fact.

Now in Number work the illustrations are often too complex. American flags, chicken coops, full rigged ships, men on horseback, and the like are impossible. In a word drawings are not to be thought of; the objects employed must be reduced to hieroglyphics, conventional signs, symbols, characters as easily made as letters of the alphabet, and as unmistakable.





The two plates which are reproduced herewith, contain some seventy-five symbols of this kind. With the exception of one leaf and the bunch of grapes, these symbols may be drawn with two or three strokes. A few like the rake, and the poultry require five or six; but even these are of such a character that they may be made in three seconds or less. In fact not a symbol shown requires more than two or three seconds in the making, and more than half of them can easily be made in a single second of time. Many of them, (the hair-pin, screw-eye, ring, hook, carpet-tack, triangle, sickle, fan, cap, poker, slipper, brick, whip, plum, lemon) are practically a single stroke; while the pins, tacks, hats, picks, flags, fire-crackers, candles, lunch-boxes, pans, ash-keys, maple-keys, oranges, apples, cherries, etc., are made with two strokes, one perhaps with the side of the crayon and one with the end.

The symbols given represent a beginning only. All the fruits, many of the trees, many other utensils, many geometric figures, animals, birds, flowers, insects, may be reduced to symbols immediately recognizable by children, instantly makable, and non resistent, so to speak, that the ideas they connote may flow with them, not only unhindered but vivified by their use. And whatsoever is more or less in illustrative number work cometh of evil, because it produces evil results.

HENRY TURNER BAILEY

## ANNOTATED OUTLINES

### DECEMBER

#### CONSTRUCTIVE DESIGN

**C**HIRSTMAS is the inevitable center of interest in December. The children would not have it otherwise, nor would the wise teacher, for the great festival offers endless opportunities for appropriate work in every grade, and supplies incentives of the highest value pedagogically and ethically. The only difficulty is in choosing a few things from among the many well worth the doing, a few which shall prove most helpful. Those which follow have been selected as typical of the kind of subjects appropriate to the different grades.

#### PRIMARY

**FIRST YEAR.** Review the terms of position and relation, and continue the practice in drawing straight and curved lines, by representing toys.

The drawing may well be followed by freehand cutting of toys from bright colored papers. A device affording children great delight is shown at A. Cut the big tree from dark green paper, paste it on a sheet of cardboard, and let the children paste on the toys they cut.

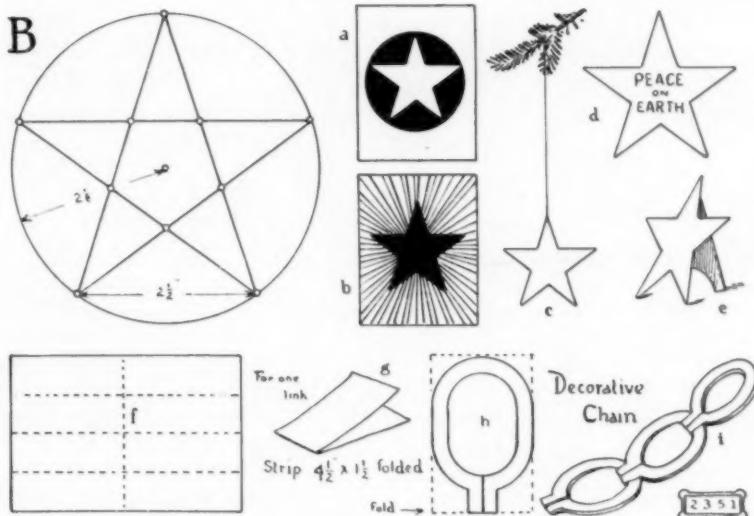
**SECOND YEAR.** Review horizontal and vertical and other terms and continue freehand practice in connection with Christmas decorations.

Stars and decorative chains are good subjects. The easiest way to get good stars is as follows: A card  $4\frac{1}{2} \times 6$  (one-half a  $6 \times 9$  sheet) should be made by the teacher as a pattern. By diagonals find the center of the card; with a radius of  $2\frac{1}{8}$  inches draw a circle upon that center; on the circumference set off points  $2\frac{1}{2}$  inches apart as measured on the ruler. These will divide the circumference into five approximately equal parts. Connect the points by light lines to form a star. With a hat pin punch holes as indicated by the little circles in B. A pack of sheets of paper  $4\frac{1}{2} \times 6$  may now be marked at once by using a hat pin through these holes.



The children can use these sheets in various ways. They may draw from point to point and color the background, a; they may draw and add the rays by following the edge of a ruler adjusted by the central point, b; they may draw, color, and cut out, c, and suspend by a thread; they may color the entire sheet, cut out freehand, add a motto, d, and suspend, or support by adding an easel-back, e.

The best way to make a decorative chain is as follows: Have the sheets

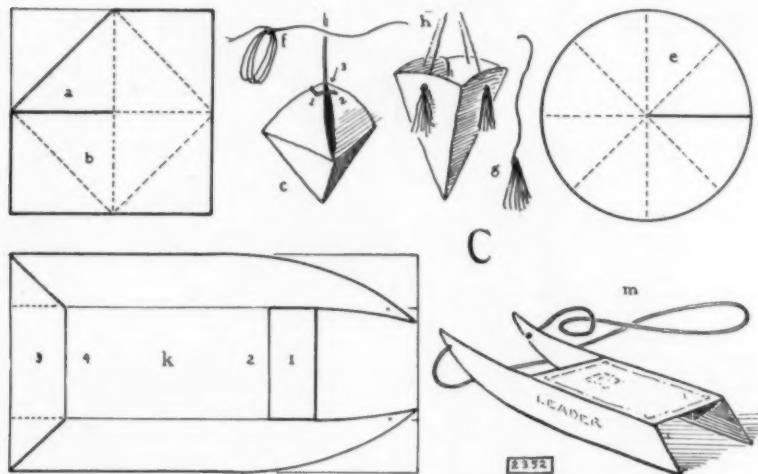


( $6 \times 9$ ) folded once, twice, thrice, and cut or creased sharply and torn, as indicated by the dotted lines at f. Now have each piece folded as shown at g. Upon one side have a big capital O sketched, a quarter-inch thick; add the tail to make a queer Q of it, h; cut out with the scissors on the heavy lines. Thread one link into the next to form the chain, i. Use alternately red and white links, or red and green, or green and white.

**THIRD YEAR.** Review the geometric figures and their details and continue freehand and mechanical practice in drawing and making of Christmas tokens.

An odd hanging-basket or a toy sled are easily made, and offer good educative practice. There are two good ways to make attractive hanging-baskets, illustrated at c: one based on the square and one on the circle.

Square. Take a square of colored paper any size up to six inches; fold as indicated by the dotted lines; cut on one diameter, from a corner to the center; cut off one corner of the square; slip a inside b and paste them together. Fold up the laps as shown at c. Knot the end of a thread or colored string



and pass it from the inside through 1, 2, and 3 successively, and then from the outside through 1 again. By means of this cord the laps may be pulled together and the basket suspended as shown at c. Ornaments may be added in color.

Circle. Take a circle of any size and fold it as indicated by the dotted lines, e. Cut one radius. The flat may now be drawn together and pasted to make a basket having seven, six, five, four, or three sides. Wind a colored string over two fingers four or five times, and tie the coil as at f. Now cut the loops opposite the knot and a tassel is the result, g. Make as many of these as required, pass the strings through the sides and fasten them together as shown at h. Other ornaments may be added.

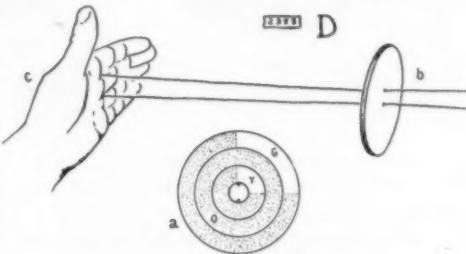
The toy sled may be made as shown at k. Cut out on the heavy lines. Fold 1 under 2 and paste it to stiffen the top. Fold 3 under 4, and tip down the corners on the dotted lines, and paste to the under side of the top and to the sides to stiffen the whole. Add the string, knots on the inside of the runners, and ornament the top, if desired. See m.

### INTERMEDIATE

In the intermediate grades the objects made by the pupils should take on a little more serious aspect, they should be if possible more substantial and more useful to children, more serviceable. Those outlined below are of proven value. Don't attempt too much. Choose one thing your pupils can do, and see that they do it well.

**FOURTH YEAR.** Draw and make simple objects involving geometric figures and but two dimensions.

Make a whirligig, a pin-shield, or a penwiper. The whirligig may be made as follows: Upon heavy cardboard or thin wood, smooth both sides, draw a circle 2 1-2 inches in diameter. Cut it out as perfectly as possible. Upon each side draw concentric circles as shown at D. Color sections of these with three colors (such for example as red, orange, yellow; orange, yellow, green; yellow, green, blue; green, blue, violet,) in the proportions indicated at a. The two sides need not be colored alike. Bore two small holes each 1-4 inch from the center, and upon the same diameter and across the grain. String the whirligig with about four feet of strong but very flexible string. When whirled\* the gig will show a scale of analogous colors, and will "hum."



\*To tell how to whirl it, in print, is almost impossible. It is held by looping the endless cord around the long fingers, Dc; started by holding one hand still and revolving the other to give to the whole the motion of a skip-rope; kept in motion by moving the hands apart and drawing them together at the right time, as the gig revolves.

The pin-shield is made from two circles of cardboard, covered with cloth. Upon one piece a monogram or symbol may be worked before the cloth is stretched upon the card. The two covered circles are fastened together by over-and-over sewing the edges.

The penwiper is made from circular pieces of cloth or chamois skin, the top one ornamented, sewed together with a button at the center.



E shows two such by Helen Clapp and Bessie Pollard, Easthampton, Massachusetts, made in an upper grade and therefore more elaborately ornamented.

Another good object to make is a pin-tray. On oak tag draw the flat as shown at F, following the dimensions, scoring on the light lines and cutting out on the heavy lines.

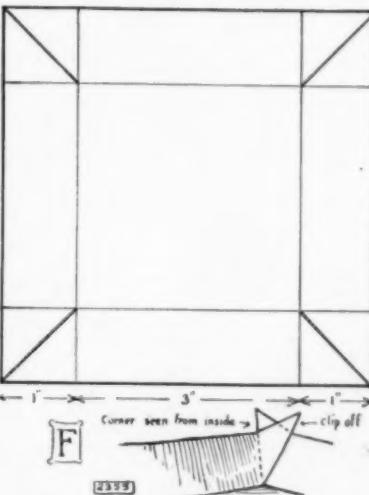
Paste the laps together securely as indicated at a, and when dry clip off the "ears." The tray may be ornamented, inside, as shown at G.

Plan the ornament carefully, in colors, but draw it upon the object, freehand, holding it in the position indicated, for each side.

**FIFTH YEAR.** Draw and make simple objects involving geometric figures and but two dimensions.

Make some color discs, or a magic bill book. The color discs should be made to fit a top.\* A top 3-4" in diameter will easily carry a thin two inch disc. Lay out the discs as shown at H. A disc colored with black as shown at d, will give a neutral scale of three tones, while spinning, with black in the center and white in the rim. Children like to make experimental discs, varying the dimensions to see what will result. The square hole in the disc should fit tightly the square spindle of the top.

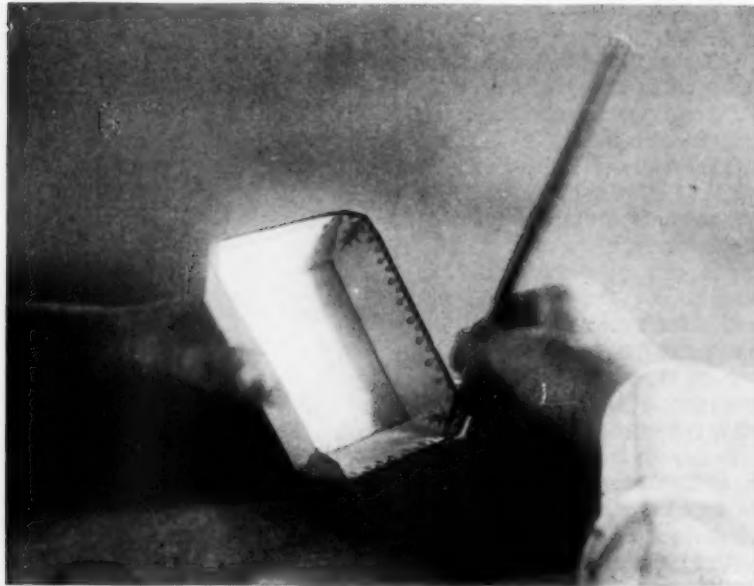
The magic bill book is made as follows: Cut two pieces of cardboard a quarter-inch larger all around than a dollar bill. Tie these together with soft string as indicated at I, a, being careful to pass it over and under the cards as indicated at b, and to leave long ends. (VERY careful; compare the upper and the lower bands: the thing will not work unless these are properly tied.) Now make the flat for the pocket book as shown at c. Follow the dimensions. The lap may be modified at will, of course. Now bind the cards into the book by passing one end of each knot through a hole in the flat at the knot, as indicated at d, and the other ends through a hole half way between them. Tie the four together; first the two from the ends, then the central two around the first. With the book open as shown at c, it will be found possible to open the card, 2, either way, that is, it appears to be hinged both at x and at y. If a bill be placed out flat on 1, and 2 be turned over on y as a hinge and again on x as a hinge, the bill will be found tucked under the strings of 2. Another bill, placed on 1 will be found, after folding 2 again on x and y, tucked under the strings of 1. Place a bill on either card and fold, and the bill will be mysteriously



\*A color top may be made from a spool as follows: Select a spool with deep flanges, H; whittle a stick to fit tightly in the hole. Drive in the stick and saw the spool off an eighth of an inch inside the flange at a. Drive the stick in a quarter of an inch more and whittle the whole down as shown at b. Cut off the stick to leave a spindle projecting  $\frac{1}{4}$  inch. Make the spindle square and about  $\frac{1}{8}$  inch on a side, being careful to have it centered, c.

tucked under the strings. Such a magic bill book makes a fine Christmas present if made from stout oak tag cards and leatherette.

SIXTH YEAR. Review drawing to scale, and draw and construct toy furniture of correct proportions.

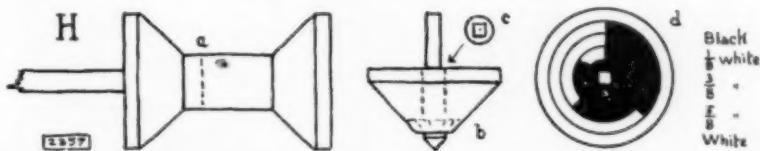


Proceed as follows:

TABLE. Take some table in the building as the model. Make a rough sketch of the side view and end view to show the proportions. The top may be a single line, the legs mere squared sticks (such as the table legs were before they were turned or worked). Upon these sketches mark the dimensions, as shown at J, 1. Now, upon a sheet of thick manila paper or oak tag, draw to scale (perhaps a half-inch to the foot) the flat for the legs and braces as shown at 2, adding the laps a, a, and thickening the legs as may seem necessary, but keeping the correct proportion of width to height in both

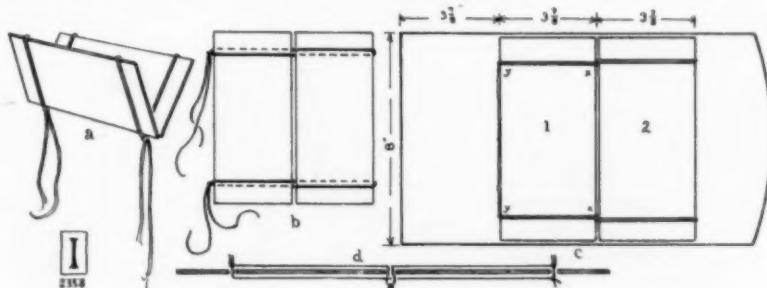
end view and side view. Now score the long horizontal line and the verticals for the corners of the legs, cut out the flat, fold it into shape and paste the leg. Next make the top of correct proportion and paste it in position.

**CHAIR.** Work out the chair in the same way, omitting the slant of the legs and back. See the flat drawn at 3. Cut a slit in the seat, and slip it



down over the back, that the projection of the seat all around may be properly represented.

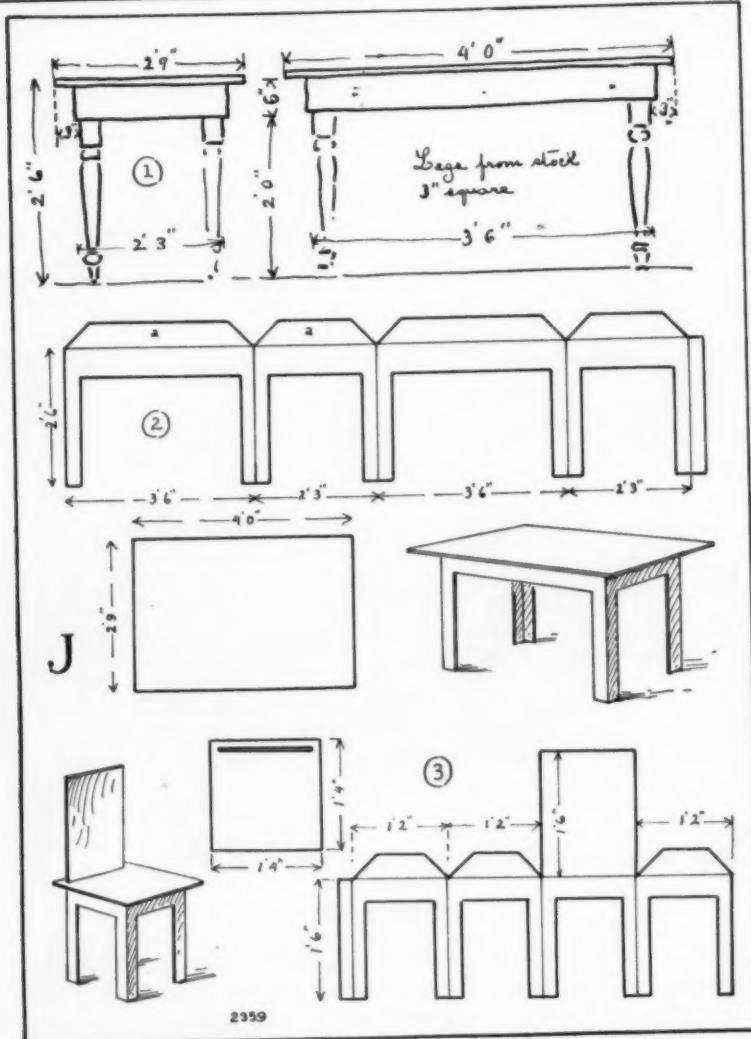
A still better way to work out the problem, if material and tools are at hand, is to use wood. The furniture shown at K was made in this way. A piece of 7-8 inch stuff with four holes bored near the corners, four sticks cut



from the roadside thicket, a piece of thin wood, and a few tacks is all that is required for each one. (The table is set with doll's dishes. The turkey is made of paper, painted (See primary Outlines, in October number).

### GRAMMAR

As specified in last month's Outline, the work during December should involve the making of at least one object in each grade in some material more substantial than paper.



If the object cannot be made in school under the direction of the manual training teacher, or under the supervision of somebody who understands the use of tools, the drawings should be made in school and possibly paper patterns of the various parts; and the object should be made at home. Somehow the

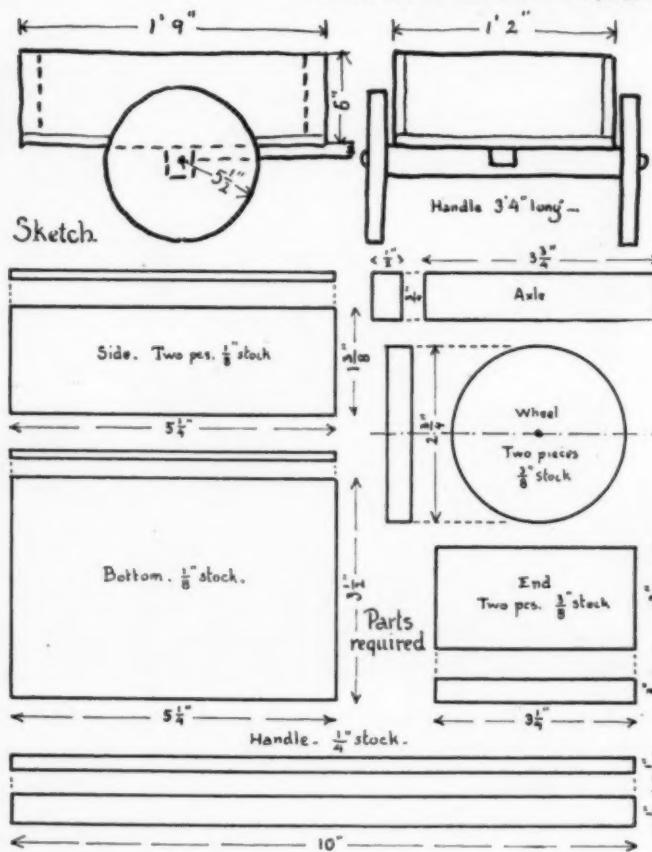


object should be constructed, otherwise the "working drawing" loses half its significance; or more truly, never means half as much as it ought.

**SEVENTH YEAR.** Make a freehand sketch with dimensions, and the working drawings, for some toy or other simple object, to be constructed of wood.

# L A Push-cart of wood

To be made one forth actual size.



A push-cart is a good subject. A toy sled, a bird house, a cash box, a knife tray or any other useful object would be quite as good, and even better if it appealed more strongly to the children. If possible, obtain a real cart and from it work out the proportions for the miniature cart. Make a sketch of the real cart and mark the principal dimensions—those which determine the proportions. See sketch, plate I. Discuss available material for making the cart.\* Make careful drawings, to scale appropriate to the material. The scale used in the plate is one-quarter inch to the inch, which means that the miniature cart is to be one-quarter the size of the original. The easiest way to start the pupils without confusion of mind is to lead them to follow some such reasoning as this: The cart is to be made quarter size; then every inch on the big cart means a quarter-inch on the little cart. Length,  $1' 9'' = 21'' = 21 \text{ quarters} = 5 \frac{1}{4}$ ", the length of the little cart. Width,  $1' 2'' = 14'' = 14 \text{ quarters} = 3 \frac{1}{2}$ ", the width of the little cart. Lead the pupils to think out the dimensions of each part, and draw each. From the drawings "get out the stock" from paper. These paper parts will test the correctness of the drawings and serve as patterns in "getting out the stock" from wood. When the cart has been constructed it should be colored in tones of low intensity; one tone for the inside of the body, and another tone for all other surfaces. Water color will do.

**EIGHTH YEAR.** Make a freehand sketch with dimensions, and the working drawings, for some useful object, to be constructed of wood.

A toothbrush holder is a good subject for constructive design in this grade and useful in the home. Lead the pupils to think out the problem. Should a toothbrush be huddled with others in a vase on the bathroom shelf? Should it be placed bristles up on the dado rail or window seat? Should it be placed where it gathers dust? Must it have a place of its own? Should it not be easily taken and quickly replaced? How large is a toothbrush? How might it be hung so that it would dry quickly, be easily grasped by the handle, protected from dust? How many tooth brushes must be provided for in your home? How near together may they be hung without inconvenience in use? A back of sufficient size to protect the wall from wet fingers, a rack which

\*Cardboard may be used of course, as a last resort. Usually a popular grocer or fruit dealer will be glad to give the children a choice of the boxes upon his wood pile, and good thin wood may be thus obtained. Bass wood is the best for such work, however and may be obtained in boards  $\frac{1}{8}$ ",  $\frac{1}{4}$ ",  $\frac{3}{8}$ ",  $\frac{1}{2}$ " and  $\frac{3}{4}$ " thick, from a dealer in lumber.

# Toothbrush holder

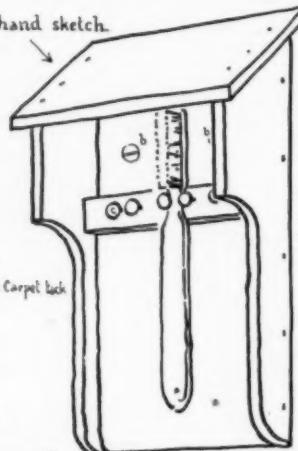
To be made of bass wood, quarter inch stock.

Size to be determined by the number of brushes to be provided for

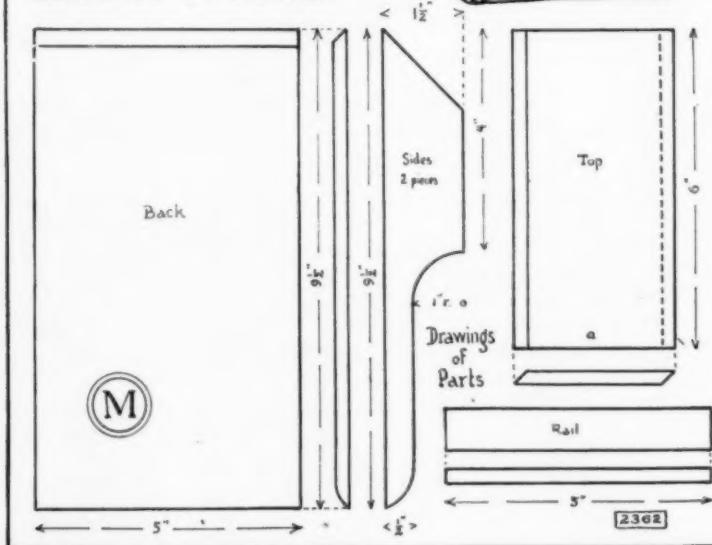
An initial may be added on the "roof" above each brush to identify it.

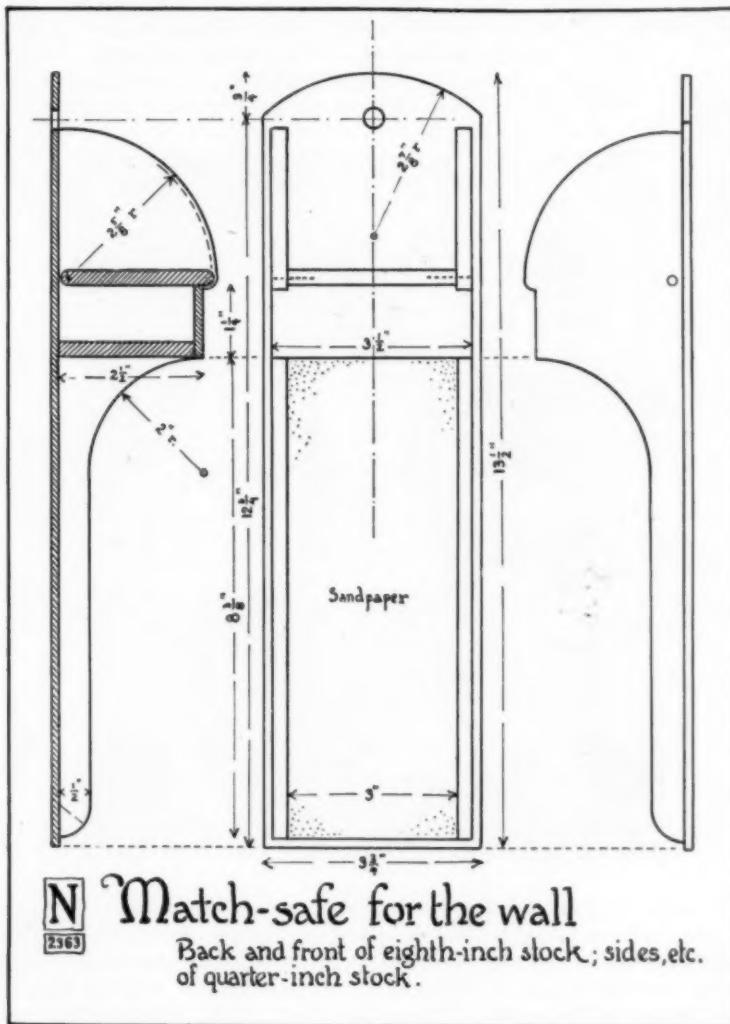
Stain or paint the holder to harmonize with the wall.

Freehand sketch.

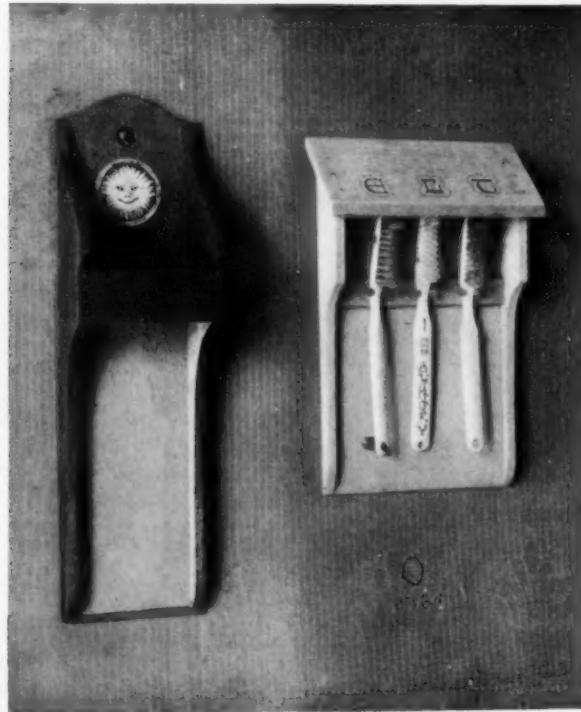


Fastened to the wall by screws at b.b.





will receive and yield the brushes readily and hold them securely, a hood which protects them from the dust yet leaves them open to dry, a pleasing form which may be colored to harmonize with the wall, or decorated with initials to identify the brushes,—all these conditions seem to be met in the



rack shown on plate M. The design is given in its simplest form. The sides may be varied in proportion and curvature; appropriate (geometric) ornament may be added; the color may be at will; but the proportions must be determined by the number and size of brushes, and the structure by available material and the skill of the pupils. In the holder given, tinned carpet tacks support

the brushes. They are driven in as near together as they can be to allow the brush handle to be inserted edgewise and turned. The holder should be colored to form an analogous harmony with the wall upon which it is to hang. See O.

**NINTH YEAR.** Make careful working drawings for some useful object, involving the making of a section drawing. Construct the object.

A match-safe for the wall is a good subject for constructive design in this grade, and useful in the home. Matches must be out of the reach of little children, easily found, and lighted at a convenient and unobjectionable place. From the length of the matches to be used and the usual length of a "scratch," it is possible to determine the size of the box and the desirable area of sandpaper. The sides of the sandpaper are held in place by the long lines of the brackets which also defend the wall from random scratching. The match-safe drawn at N, and shown at O, is easily made in six pieces. It may be modified at will in its outlines, and may be ornamented appropriately with geometric or conventional flame elements if desired. Ordinary pins are stout enough to form the hinges. The match-safe should be colored to harmonize with the wall upon which it is to hang. It might be rather brilliant—flaming—in color, provided the hue be right. At O a modification of the simple contours of the working drawing is shown to suggest that no two designs need be exactly alike, even when the principal proportions are identical.

That which is really beautiful has no need of anything.

# OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT

State Supervisor of Drawing for Massachusetts

## CONSTRUCTIVE DRAWING AND DESIGN

### PRIMARY DIVISION. First four years in school.

Christmas suggests an endless variety of objects which are appropriate for constructive work in school. There are ornaments for the school room, cards and objects to be made and taken home, and gifts for fellow pupils.

Ask the children what they would like to make for presents and what they would like to receive. Among the things they suggest will probably be some excellent objects for the constructive work of the month. If the plans and desires of the children are not sufficiently definite to serve as a basis, the work of grades 2 and 3 (Plates B and C) in the Outlines for graded schools will afford ample suggestion.

### GRAMMAR DIVISION. Fifth to ninth years in school.

After the November practice in handling materials and planning patterns the children should be ready to put their best work into one or two objects for December. Try the experiment of letting the boys work out one thing and the girls another.

No problem is better for the boys of a rural school than making bird houses, (See figure 1.) Through their reading and nature study they should be interested in the life and habits of the birds during the winter. Encourage them to feed the birds to attract them to the school house. Show them how tame the chickadees will become: how these little birds will alight on their fingers and eat out of their hands if they are quiet and patient in attempts to feed them. In some such way abundant enthusiasm is easily aroused and that makes the planning and building of bird houses immensely attractive. There will be room too, around the school house and at home, for placing all that may be made.

I. Have the boys locate and bring in a description of all the bird houses in the village and tell which they think is best and why.

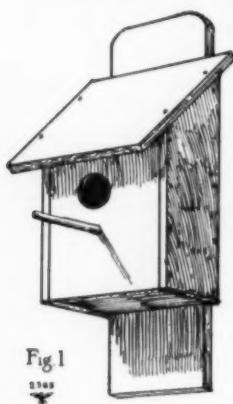
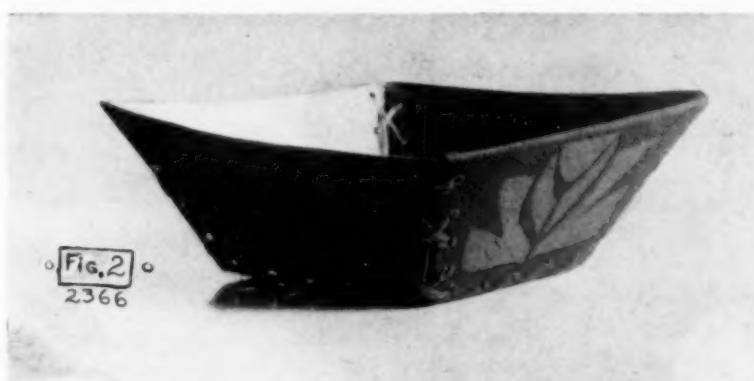


Fig 1

2165

2. Have them make sketches of the sort of bird houses they would like to build. Compare and discuss these, to see which are best for the birds.
3. Have each boy make a pattern of paper or card showing the exact size and shape of the boards that will be required to make his bird house and how they will be fastened together.
4. Have the boards cut according to the patterns and made ready to nail together. Perhaps this cannot be done at school. In that case, boys



are usually ready to make them at home and bring them in. Have some boy who knows how or can find out, tell the others how to select and drive nails so the boards will not split. If one boy who is especially skilful with tools can be induced to finish his house a little in advance of the others, his piece of good workmanship will usually incite the others to try to do as well.

Follow the order of steps suggested in the November Outline for all constructed work. In the case of the bird house this will be:

1. A clear idea of just the sort of bird house which is to be made.
2. Exact, full size patterns of each board that will be required. These should always be right before any wood is cut.
3. Good workmanship in completing the object.

When the bird houses are put up have the children see that the places are well chosen and the boxes nailed up perfectly straight.

If any of the girls wish to make a bird house also, there is no objection. Other problems may interest them more however. A useful work-basket may be made in a manner similar to the waste-basket in the November Outline. Figure 2 shows one made from card board. It is covered with denim and the ornament is painted with water color. The parts are sewed together with raffia. Figure 3 shows two small leather boxes made in the schools of



Fig. 3  
2367

Wellesley, Mass. The larger box is 3 inches long, 1 1-2 inches wide and 1 1-4 inches deep. The design on the cover is made by tooling the leather. A full description of the process of tooling leather may be found in the School Arts Book for December, 1905, page 252, etc.

In making either work-basket or leather box, exact patterns should precede work in the final material. This helps develop habits of efficient, well planned, economical doing and aids in following the old but valuable maxim: "Measure twice and cut once."

## HELPFUL REFERENCE MATERIAL FOR DECEMBER WORK

### Christmas Stories.

Bible, Luke ii; Matthew ii; December numbers of the Book; Bailey, 1902; Mackenzie, 1903; Hayes, 1904; Moore, 1905.

### Christmas Symbols.

Christmas Packet, The Davis Press, Publishers; Book, December 1901; December 1905.

### Christmas Gifts by the Children.

Bailey, Book, December 1901.

### Christmas Cards.

Book, December 1902; December 1904.

### Calendars.

Book, January numbers, 1902, 1903, 1904.

### Lettering.

Perry, Book, January 1904; Haney, Book, January 1904; Daniels, Book, May 1905. See also Outlines in October number, 1905.

### Things to Make.

Described and illustrated in the Book. Articles by Brown, Newell, Jenks, in December 1905; Messenger, November 1905; Sanford, April 1906; Soper, May 1906. See also Outlines in November and December numbers of the Book, and Primary Hand Work, Seegmiller; Elementary Sloyd and Whittling, Larsson; Problems in Woodworking, Murray.

## THE WORKSHOP

**E**VERYBODY seems to like this part of the School Arts Book. Of course! Everybody likes to have a place of his own to tinker in, and likes to get into the den of the other fellow, and to know what he is up to when he isn't in his parlor or any other public place,—when, in short, he is his own private self. I shall continue to let every little workman know all about what goes on in my shop every month, right here in print, and I hope that if things don't go right in your shop you will let Mr. Hammel or me know about it by letter. But you can tell everybody else that the price of admission to any of our private shops is just one dollar, and that they will have to send the money to The Davis Press, Worcester, before they can hope to really get inside.

Christmas is coming, and we must begin to make presents for our friends. Things we make are much better than things you can buy at a store. If you slip into a store at the last moment and buy some foolish thing to send to your friend, it takes one minute and costs ten cents (that you had given you to spend at Christmas time) and it really doesn't mean much. But if you make something yourself and give that, your friend will know that you thought of him long before Christmas, that you thought all about him to see what he would like, that you put lots of time into planning it and into making it, and then he will like it very much.

When I was a little chap all the girls in the village used to like to get hold of a piece of my furniture (I know one girl who still has a "pipe organ" I made long, long ago out of a piece of a door frame!). Now it is great fun to make furniture doll size.

### DOLL FURNITURE

Here are photographs of some I have just made in my shop.

The bed is easiest to make. All you need is a piece of thick board about four inches wide and six inches long (but come to think of it, that depends on the doll!), and two thin pieces large enough to make the headboard and the footboard. These may

be ornamented as you please by cutting the top and the bottom, and by painting. I didn't paint mine because I wanted you to see just how I made it. You can if you look closely at the photograph. That pillow is just a piece of cotton cloth I rolled up to photograph; it isn't a real bolster, you know.



The bureau is a block of wood the right proportions,\* with carpet tacks for legs and smaller tacks for drawer pulls. The "drawers" are just drawn in with a lead pencil. A piece of thin wood is tacked on for the back, and the mirror (Isn't it a good one?) is a piece of tin foil from a yeast cake just smoothed out, pasted on and drawn around. The "bouquet" is an old 22 cartridge with a bit of weed head tucked into it, and that pretty "bowl" is the cap of my tube of paste!

The chairs and table are made from pieces of board with nails driven in for legs. In making them you will have

\*Measure mother's bureau, and for every inch there, count sixteenths of inches on the block, or eighths of inches: it depends upon how large a bureau you want to make.

to be careful not to split the boards.\* The backs of the chairs are made from long wire nails with raffia laced around them—yarn would do. I managed to drive these in after the legs were made by getting a fellow to hold the seat on the edge of my iron block-plane laid on its side. You

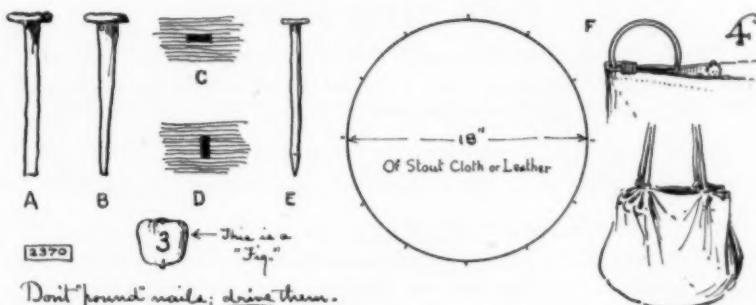


really ought not to do it that way for fear of breaking the plane. Perhaps you can think of a better way to do it. The rugs are made from rags. One is a braided rug and the

\*If you look carefully at a nail you will see that one way it looks like A, in figure 3, and another way it looks like B. If you drive it so that the point enters the grain of the wood as shown at C, the wood is likely to split because the deeper the nail goes the wider it is, and it wedges the grain apart. If you start it as at D, the nail cuts off the grain in as wide a place as it needs at the outset, and the pressure from the slanting sides is against the ends of the grain where it will do no harm. If you use wire nails, E, which are the same size all the way up and down, you will have to use a bradawl first, cutting the grain off exactly as a cut nail would do it, and then drive the nail in the hole. Of course if you use a small nail, and have plenty of wood around it, that is, if you don't try to drive it in too near the corner of the board, it may not split.

other is a piece of an old "Turkish towel" raveled out to make the fringes.

The screen is made from cardboard, with the lines drawn on in pencil. The dishes, like the bullets of the little man who had a little gun, are "made of lead". One of these days I'll



Don't "pound" nails; drive them.

show you how to make them, and anchors, and other things, by casting them in lead.

You can make furniture for bigger dolls (and older girls) by following the directions given in the Outline for schools.

Another good Christmas present to make, this time for your mother is

#### A DANDY BUTTON BAG

Find a stout cloth of some sort (denim is good) and from it cut a circle eighteen inches in diameter. Hem the edge. Sew twelve brass rings into the edge spaced as shown at F, and fastened as at 4. Spread the circle out as flat as possible and run a stout tape (of a color to harmonize with the bag) five feet long through the rings and sew the ends together securely. Lift the tape at opposite points and the bag will fall into shape, especially if it is full of buttons. If you cannot find very stout cloth,

select a pretty piece of thinner material for the outside and line it. A soft leather is a good material.

This is a dandy bag, for when searching for a button it may be opened flat so that no mischievous button can hide in a dark corner.

THE EDITOR.

### THE EXPERIMENTS

As we go on these experiments will demand greater care and skill in making and handling the apparatus; but the one who works out each in order will always be able to "follow the leader" successfully.

#### THE MAGIC FOUNTAIN

Before we can make this fountain we must perform an experiment:

#### VI. The Expansibility of Air.

MATERIALS. A. A large wide-mouth bottle; B. A smaller wide-mouth bottle; C<sub>1</sub>. A cork, with two holes, to fit smaller bottle; C<sub>2</sub>. A cork, with one hole, to fit large bottle; D. Glass tubing 6 inches long having a right-angle bend; E. Glass tubing 14 inches long, one end rounded, the other a spray end; F. rubber tubing.

APPARATUS. Through the center of the cork for the larger bottle bore one hole. Bore two holes through the cork for the smaller bottle. While the corks are softening in hot water, round one end of the glass tubing E, and make the other end a fine spray end. Round both ends of the glass tubing D, and make a right-angle bend. Pass the rounded end of glass tubing E through cork C<sub>2</sub> far enough to reach within one inch of the bottom of the larger bottle when the cork is put into the mouth of the bottle.

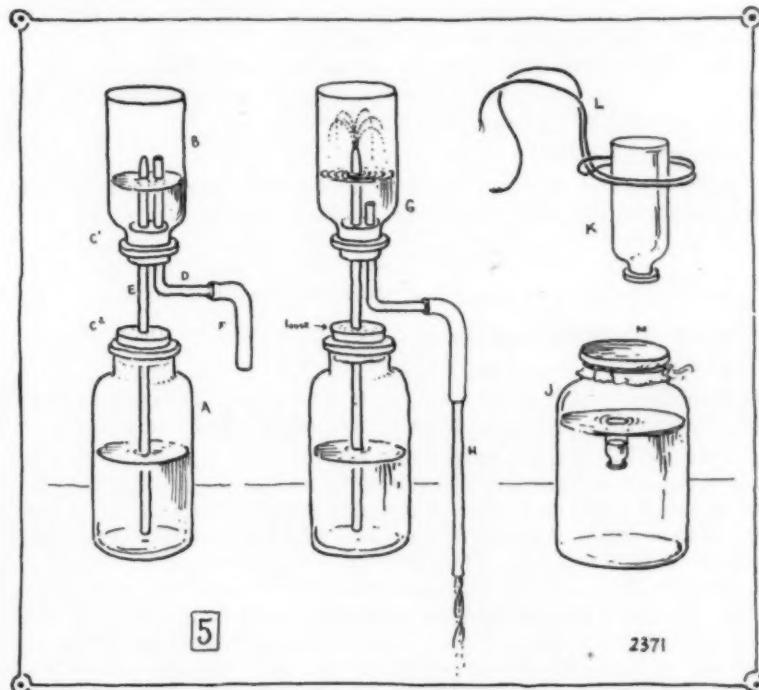
Through one hole in cork C<sub>1</sub> pass one end of glass tubing D; through the other pass the spray end of tubing E, so that at least two inches will be within the smaller bottle. Fill the larger bottle 2-3 full of water. Fasten the corks very tight in the bottles. Attach the rubber tubing to the outer end of the glass tubing D.

Notice the quantity of water in the larger bottle. Air fills the remaining space. The bottle being air-tight and the end of the glass tubing being covered by water no additional air can enter the bottle. (The air in this bottle, having been compressed by the pressure exerted to make the cork fit tight, forces the water to stand higher in the glass tubing).

**EXPERIMENT.** Through the rubber tubing draw out some of the air from the smaller bottle and pinch the tubing to prevent air from re-entering.

What must fill the space occupied by the air just drawn out?

**OBSERVATION.** Water enters the smaller bottle, rising through tube E from the larger bottle, and it continues to rise for some time.



What causes the water to rise from the larger to the smaller bottle?

**INFERENCE.** When the volume of air in the smaller bottle is decreased the pressure of the air in that bottle is decreased and the air in the larger bottle forces the water through the glass tubing into the smaller bottle to take the place of the air drawn out. Some of the water being thus forced out from

the larger bottle more space is left in that bottle for the air to occupy, so it stretches or expands to fill the space left by the water which was forced out into the smaller bottle.

THE SELF-ACTING FOUNTAIN may be made of this apparatus. When enough water has been forced into the smaller bottle for some of it to come out of the end of the rubber tubing, pull down the right-angle bend until the inner end is just above the inner surface of the cork, (see G, plate 5). Lengthen the rubber tubing by adding a piece of glass tubing, H.

Allow air to enter the large bottle by loosening the cork in that bottle. The water will continue to come from the spray-end in the smaller bottle so long as the other end of tubing E is beneath water.

Can you tell why?

If the lower end of glass tubing E is placed in a bucket of water you will have a fountain that will spray till the bucket is emptied.

#### THE BOTTLE IMP

Before we can make the imp we must perform an experiment.

#### VII. The Compressibility of Air.

MATERIALS. A wide-mouth bottle holding about a pint, J a very small vial, K, a piece of sheet rubber about three inches square or large enough to tie over the mouth of the bottle, and a piece of string a half a yard long.

APPARATUS. Fill the large bottle with water. By means of a loop fasten a piece of string near the bottom of the smaller vial (see L). Fill the vial about half full of water, press the finger over the mouth of it, invert and immerse in the water in the large bottle. Remove the finger. If the vial contains too much water it will sink. If so, with the string raise it to the surface of the water and lift it out, first placing the finger over the mouth; empty some of the water from the vial, then return it to the bottle as before. If it still sinks take out more water. If the bottom of the vial is above the surface of the water in the bottle, put more water into the vial. Experiment until the bottom of the vial is on a level with the water in the bottle, then remove the string. Now carefully pour out about 1-4 of the water from the large bottle. Fasten a piece of sheet rubber over the mouth of the bottle. Notice the space occupied by the air and by the water in the vial.

EXPERIMENT. Press the fingers upon the sheet rubber. Notice the position of the vial, also the space occupied by the air and the water in the vial.

**OBSERVATION.** The vial gradually sinks to the bottom of the bottle and more water enters the vial.

**What happens to the air in the vial?**

**INFERENCE.** The air in the vial is compressed; more water therefore enters it making it sink.

**EXPERIMENT.** Remove pressure from sheet rubber.

**OBSERVATION.** The vial rises to the surface and some water is forced from the vial.

**INFERENCE.** The air in the vial, exerts its original pressure forcing some of the water out of the vial, making the vial lighter.

If the vial is delicately balanced by having exactly enough water in it the sheet rubber is really not needed. Pressure with the palm of the hand will give the same results.

Or use a tall narrow necked bottle and carefully fit a cork to it. Now if the vial is delicately balanced on tightening the cork a very little, the vial will go down; on loosening the cork the vial will come up.

**THE BOTTLE IMP** is one name for the above apparatus. It is also called the Cartesian diver, or sometimes the Cartesian devil, when instead of the vial, a hollow fantastic figure is used.

The principle of the Cartesian diver was discovered by Descartes, a French philosopher, who lived during the first half of the seventeenth century. He is distinguished as one of the founders of modern philosophy.

Most fishes are "bottle-imps" or "Cartesian divers" for they can rise or fall without moving their fins. The swimming bladder of the fish acts on the same principle; the fish by a muscular effort compressing or dilating it at pleasure.

**WILLIAM C. A. HAMMEL**

Greensboro, North Carolina

## EDITORIAL.

**K**INDERGARTEN Training Classes furnish as charming an audience as any speaker can ask. The girls are so wide awake, so eager for help, so sympathetic, and withal so good to look at, that I always quote softly to myself "Are they not all ministering spirits, sent forth to minister to those who shall be heirs of salvation?" And when these girls are found later in their own classrooms they are quite as charming. They preside gracefully in a room full of sunshine and flowers and music and happy children. What a pity that the spirit of these teachers is not common to all teachers! Why is it that joy and enthusiasm, and good will so seldom leak out in the upper grades? "The lower grade teachers deal always with happy little children," somebody reasons. Well, suppose they do; are not older children as capable of happiness? I have no sympathy with the trite wail of the pessimist that little children are happiest, that they will never be so happy again. I do not believe it. I have not found it so in my own experience. Every year brings to me a deeper and richer joy in life, and in work, and in friendship, and in that which is to be. I see no reason for losing one's pleasure in the companionship of intermediate, grammar, high school children; no reason for checking one's enthusiasm about the great things in Nature and Literature and Fine Art; no reason for becoming a hard-faced taskmaster. In short I find nothing in "the conditions" sufficient to account for the difference between the average Kindergartener and the average high school teacher. O to keep open, soft, responsive, alive to all the good things of God!

**Q** Out in Helena, Montana, last winter I found that which forms the frontispiece to this Editorial. It was written, designed, and drawn in tones of violet, by Helen Field, a Kindergartener. It seems to me the right sort of fruit to grow in any teacher's garden. Few of us can write so good poetry, and few of us, alas, can make



so pretty a design; but all of us ought to be just as "tremulous and impressional," as Emerson puts it, just as responsive to our environment, these gray November days. How delicious our children would find us to be if we were!

¶ We would be better promoters of the Thanksgiving spirit if we were more sensitive. Do we not in our effort to bring out the meaning of the day sometimes lay too great emphasis upon the family reunions, the turkeys, the pumpkin pies, the nuts to crack, and all the other goods things, forgetting the orphans in our little flock, and the very poor, to whom the feast day may be almost a fast day? Can we not this year emphasize the thought of recounting with thankfulness such blessings as we have? Everybody has something to be thankful for. Tell the children the story Professor Richard Wyche, the quaint story-teller of the South, likes to tell about "Ole Uncle Rastus the Thankful."

One night when the subject was Thankfulness, Ole Uncle Rastus rose and said, "Bredren and sisters, de time was w'en I'ad a good 'ome, an' a good wife, an' a passel o' good chillun, an' a steady job; but de time come w'en my ole woman got tired o' livin' along o' me, an' she runned away, an' de boys dey run off too, an' de gals dey took sick an' died, an' de cabin burn down, an' I loss my job. Now I's been trampin' 'round de country libin' from han' to mouf a mighty long time. I's gettin' so lame now I can't walk right well; I's blind in one eye an' de udder one mos' blin' too; one year stop up tight, an' I can't 'ear much fru de udder one; I's got de ru-ma-tix so bad I can't scratch my ole head scarcely; my toofs' mos' gone, too,—only one toof left on de upper jaw, an' one toof left on de lower jaw, but I tank de good Lawd dat dey HIT."

Read them the little poem by Juliet Wilbur Tompkins:

I thank Thee, Lord, that I am straight and strong,  
With wit to work and hope to keep me brave;

\* \* \* \* \*

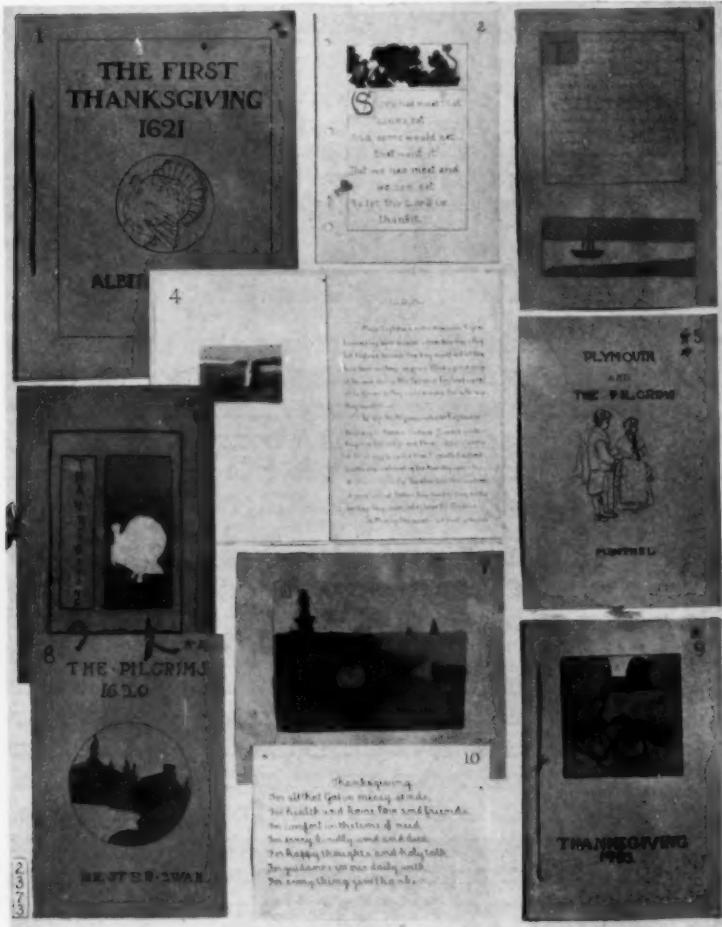
I thank Thee that I love the things of earth—  
Ripe fruits and laughter, lying down to sleep,  
The shine of lighted towns, the graver worth  
Of beating human hearts that laugh and weep.

\* \* \* \* \*

But more than all, and though all these should go—  
Dear Lord, this on my knees!—I thank Thee for my friend.

¶ To have Sagittarius for the heavenly sign this month is according to the eternal fitness of things. This venerable patron of hunters is doubtless aiming this very moment at a wild turkey for his Thanksgiving dinner, that he too may "after a speciall manner rejoice" that, amid the wholesale wreck of ancient notables, his life has been spared unto this present!

¶ The Supplement for November is unique. It is designed to show a reasonable distribution of matter on pages, the proper widths of margins, and the degree of excellence in technique at which we may aim. A written language paper should not look too much like a thing printed from types, its freehand written quality should be evident; but in arrangement, in spacing, in perpendicularity of line and axis, it should be right. The laying out of the pages may be mechanical, perhaps ought to be mechanical, but the matter should be freehand throughout. In schoolroom practice the illustrations may be drawn on separate sheets and "tipped in," as the printers say,—pasted upon their proper pages. Color may be employed to make the whole more beautiful. The result should be a record of what the child has learned,—the skill he has acquired, the taste he has developed, to date.



¶ Among the booklets submitted in the November Competition last year were the following:

**A Thanksgiving Menu, by Helen Kinney.**

Cover design, the Road to Church, name well printed in Roman letters. Color scheme in yellow and green. Awarded First Prize.

**The First Thanksgiving, by Albert Johnson.**

Original essay, well written, bound in gray covers, with well spaced cover design in black. (1).

**Thanksgiving Book, by Janet Malcolm.**

Frontispiece an illuminated page containing the famous "Grace" of Robert Burns; other pages, Thanksgiving sketches; bound in yellow with well spaced cover design in black. (2).

**The Pilgrims, by Mabel Peterson.**

A booklet containing an essay in three brief chapters, each occupying a single page with an appropriate decorative picture and an ornamental initial, all in blue. Cover of same material (manila drawing paper) with well spaced design in blue. (3).

**The Corn Song (Whittier) by Catherine Mullin.**

Beautifully printed, Roman letters, bound in covers without ornament, except margin lines and well spaced letters.

These four were awarded Second Prizes.

**The Thanksgiving of Priscilla, by Russell White.**

Well written copies of two of Whittier's verses, with two other appropriate quotations. Decorative cover in pencil. Color scheme, white and gray. This received a Third Prize. <sup>3</sup>

**Thanksgiving, 1905, by Ruth S. Manning.**

An essay illustrated by half-tones from the pictures of George Boughton, with a brief account of the life of the artist. (4).

**Plymouth and the Pilgrims, by M. Raithel.**

An essay with pencil sketches. Cover design in ink.

**Thanksgiving, by Roland Oppice.**

A Third Grade boy. Language sentences about Holland, "Why I am Thankful," and a quotation from Whittier. Made from two sheets of manila paper 9 x 12, folded. Cover made by coloring entire outer surface with water color, and decorating with paper cutting and ink. (6).

**Story of The Pilgrims, by Clara Bassett.**

A Third Grade girl. Alternate pages, an illustration in paper cutting and water color, a written Language lesson. (7).

**The Pilgrims, 1620, by Hester Swan.**

An illustrated essay, pen and ink. Cover of bogus paper, design in brown. (8).

**A Triptych, by Julius Ludvinsky.**

Ornamented doors opening to a quotation from Field, with appropriate ornaments.

**Thanksgiving, 1905, by Charles Courage.**

Brief essays, with drawn and clipped illustrations. Cover design in colors. (9).

**Thanksgiving, by William Owens.**

A Fourth Grade boy. Well written quotation; simple, well spaced cover, without ornament. (10).

These eight were awarded Fourth Prizes.

A few pages from these booklets are reproduced in the plate on page 236. I have selected typical pages which would reproduce well. The figures in the foregoing list correspond with those upon the plate thus showing whose work is reproduced.

¶ But the most brilliant success of the season was achieved by a First Grade teacher in Whitinsville, Mass. It took the form of a little booklet of odd shape, with dull green covers, having the single word "Thanksgiving" printed in white on the front cover,

-  The Pilgrims lived in England.

-  They moved to Holland.

-  There are windmills in Holland.

-  The Pilgrims went to America.

-  They sailed over in the Mayflower.

-  They landed on Plymouth Rock.

-  They saw Indians.

-  Indians live in wigwams.

-  Some of the Indians were good.

-  They gave corn to the Pilgrims.

-  They brought them wild turkeys.

-  They kept the first Thanksgiving.

-  They played games.

-  We give thanks, too.

and the monogram of the pupil making the booklet printed within a circle on the back cover. The booklet was bound with narrow white ribbon. The pages are reproduced herewith. I have taken the liberty of adding a symbol or two, not found in the original, to make the pages more nearly uniform. Could any correlation of drawing, penmanship, design, language, history, and immediate child interests, be finer than this? If so, I hope somebody will let us all know about it for use next Thanksgiving, and we will be properly thankful.

¶ The November Calendar recalls the harvest season. Draw the corn stalk first, using the side of the crayon for the broad lights and the end of the crayon to suggest the other parts. Add the pumpkin, the potatoes, the apples. Now block in the calendar oblong, and sketch the distant haystacks and barns. Subdivide the upper edge of the oblong and draw the "days." Put in the figures by the unaided eye, freehand. Lastly add "November". Working in this way you will secure a well spaced Calendar without copying literally the proportions of the original. There are no slaves in the realm of the joyful artist—even in the very marches thereof.

¶ "Our esteemed contemporary", (as the newspaper editors say) the beautiful Kind and Kunst of Darmstadt is no more. In a last circular letter, a sort of obituary notice, entitled "An Untimely End" occurs this passage: "If we had been willing to make concessions to the dear public, and had introduced various features usually found in family publications, we might have kept on; but we preferred not to sink so low. Such sacrifices as we have made to sustain the magazine so long, both pecuniary and professional, have been made freely and willingly for the sake of the idea, not for gain." Well, Good-bye you beauty; come again another day when the dear German public



is more appreciative. The School Arts Book begins to feel lonely. It can count on its finger ends a half dozen "art magazines" with whom it played in its infancy, now no more. Death still loves a shining mark! Thus far our dull brown cover seems to have protected us, and we propose to live on. We refuse to believe that in our broad country there are not enough people interested in sound elementary art and craft education for children to support a magazine like the School Arts Book.

The "Kunstgarten" of Berlin sees the demise of our late friend from another point of view: "The Kind und Kunst of Darmstadt," it says, "has found its career unprofitable, not because, as they say, the times are not yet ripe for a magazine of this kind, for they are; but because they have made the fundamental error, with the beginning of their second volume, of attempting to serve two masters, to wit, the teaching men and women, and the men and women who don't teach." Those of us who have good memories know that history is repeating itself! Hello, Central; give me the School Arts Book. Is this the S. A. B.? Verbum sap sapienti. Did you get it?

¶ But perhaps some Germans would account for the death of poor Kind und Kunst another way. They would if they had the point of view of the man who wrote this:

"Art Education is one of the most foolishly used and criminally applied phrases of modern times. Behind it hides immeasurable abuse of child souls. Art Education! Can you educate Art? Or the Artist? Or can children be taught to appreciate Art? It is time wasted to even guess what Art Education means. Art appreciators, cannot be made in schools. All you can get are banhausen: men and women talking, forever talking, with empty heads and hearts. And Artists? Artists, God-blessed Artists, grow from within, without anybody's help and through

opposition! There is no Art Education which is not one of the most contemptible, laughable, pieces of botch-work in the whole realm of the school, a horrible crime committed on the pure, innocent, helpless children, and upon Art itself. He who talks so glibly of Art Education knows neither the child or Art."\*

Emerson once heard talk like this on another subject, and at the close he asked calmly, "Why so hot, little man?" America has been doing impossible things ever since 1776. Perhaps old Europe will learn some day that "All things are possible to him that believeth;" yea, even to the believing of that statement!

¶ The New York West Side Y. M. C. A. is offering a few "impossible" evening courses this fall, such, for example, as courses in Plan Reading, Estimating, Drafting, and Building Construction; Automobiling; Motor Boating; Modern Printing; Theory and Practice of Furnishing and Decorating. These last courses are under the supervision of Mr. Frank Alva Parsons, who himself gives one of the courses.

¶ Speaking of Printing, it occurs to me to say that you really ought to have a sample or two of the work of the Munder-Thompson Company of Baltimore, with designs by James Hall, among your collection of examples of fine applied art. If you write a courteous letter, mention the School Arts Book, and inclose a stamp you may not get what you hope for, but you will receive a reply upon one of their letter heads printed in three colors, and that would be well worth having.

¶ The New York University has taken an advanced position in its attitude towards art education. It has made arrangements with Dr. James P. Haney for a course of lectures, under the auspices of the School of Pedogogy, on Methods of Teaching and

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\*From *Kunstgarten* of August, 1906. Translated by Herman Bucher.

Supervision of the Manual Arts. The Associate Alumnae Normal College announces another course by Dr. Haney on Applied Design, to be given Saturday mornings at Normal College for thirty consecutive weeks. Such action on the part of collegiate institutions is indicative of the times. All our educational forces seem to be lining up to prove to our friends over the water that the education of an entire nation to love, to appreciate, to produce beautiful things is worth attempting, even if it is "impossible."

¶ Every fresh triumph in clean politics, in science, and in art, was an "impossibility" until some rash enthusiast had the faith to achieve it. Let's go on!

Apart from its application there  
is no such thing as ornament.

## CORRESPONDENCE

Mr. Henry T. Bailey,

Dear Sir:—

In your June '05 School Arts Book was a sketch, with drawings, of the method of making a cardboard case for a book, similar to those used by the Booklovers' Library. Our supervisor included it in her list of suggested articles for constructive work in December, but our school, I think, was the only one to undertake it.

The work, begun with some misgivings on my part, was completed so well that I permitted a few of the most proficient pupils to make another case for your School Arts competition. The only reason the first product was not sent is the fact that they made the case to fit their school histories and were, therefore, loth to part with them. But the second attempt was made without further help from me and so fairly represents their work. Considering the many possibilities for error in measurement and for botching in fitting the cloth at the corners and edges (possibilities which I little realized till I tried it myself) I thought the results very creditable.

I may add that the work as a class exercise was the most thoroughly enjoyable of anything we ever did. Pupils were unwilling to stop when school closed; the fever spread to the younger brothers at home, some of whom tried the work there; and the instructor so far caught it as to make several cases for his own and friends' use.

Chas. I. Gates,  
Principal Pleasant St. School.

Comment: There is hope for the country when its schools are thus named. Here is the right spirit: Faithfulness to duty (tho "with some misgivings"); Sympathetic personal leadership ("I little realized till I tried it myself"); Enthusiasm ("the instructor so far caught it as to make several for his own"); Generosity ("and friends' use"); Thankfulness (which implies humility, honesty, and courtesy, all in one, and helps the Editor of the School Arts Book, and everybody who reads it). Thank YOU, brother Gates.

### A FEW LETTERS ABOUT THE SCHOOL ARTS GUILD.

My dear Mr. Bailey:—

My children in Prescott and in Greenwich, Mass. who won prizes are very proud of their badges and the other children are trying harder than ever to do

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## CORRESPONDENCE

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good work. Some of them bring work they have done at home and ask if it is good enough to send for the next competition.

Sincerely yours,

Helen W. Traver,

Supervisor of Drawing.

Dear Mr. Bailey:—

I have just been looking in the School Arts Book for the word of commendation and the prizes. I was delighted to find three prizes and six honorable mentions. The children will be happy indeed. I am sure this will be an incentive to better work on the part of the pupils and greater interest and effort on the part of the teachers. I thank you heartily on their behalf as well as on my own. We are going to do better work this year as you shall see.

Cordially yours,

Clara F. Robinson.

My dear Mr. Bailey:—

I wish to ask if there are any exceptions in regard to the age limit (5 to 16) of pupils who may become members of the S. A. G.

The reason is this. This town of C— has just awakened to the fact that drawing should be taught in its schools and I've been appointed supervisor to give lessons in the high school and meet the teachers.

I have told the pupils about the S. A. G. and several of them are deeply interested. I have some specimens which I intend to send you if you can accept from pupils of 17 or 18. They have never had training of any kind before. One is a sophomore and there are some freshmen above 16.

I have your valuable little book and with its help, I hope to accomplish some good.

Very sincerely yours,

Minnie M. Thompson,

Dodge, Mass.

Comment: These letters are published to show that the sort of competition and honor offered by our monthly contests is the right sort,—the sort that stimulates pupils and teachers to better work and leaves no aftermath of evil. We make provision for such a case as Miss Thompson cites, by offering special prizes for good work by pupils of any age. See the announcements following the report of the contest in this number of the magazine.

## THE ARTS LIBRARY

### BOOK REVIEWS

**Primary Hand Work.** By Welhelmina Seegmiller. Atkinson, Mentzer & Grover, Chicago, 1906. 136 pp. 5 x 7. 60 full page plates. \$1.

This little volume catches and pleases the eye at once with its creamy beauty. It is a fine piece of book making. Nor does a closer acquaintance bring disappointment. The work explained and illustrated is based upon the Bogus-paper Weaving Mats, Tilo Matting, and Educational Art-Text Sheets. It is well adapted to primary grades and pleasing in results.

There is not a cheap looking illustration or a bad design in the book, and many of the designs, tho of the most elementary character, are beautiful. Primary Hand Work has no superior among books of its class.

**Problems in Furniture Making.** By Fred D. Crawshaw. The Manual Arts Press, Peoria, 1906. \$1.

This unbindable book is uniform in style with Problems in Woodworking by Murray.\* It consists of thirty-one problems described, illustrated by perspective sketches, and laid out in as many working-drawings. Introductory paragraphs on Design, Construction, and Finishes add to the value of the volume. The Problems are sensible, and on the whole, well worked out,—good in proportion and in line. It is hard to see how the first "law" under Design, "Uniform spacing of similar parts is usually unsatisfactory," is exemplified in the Problems. In spite of Mr. Crawshaw's "law," he never commits the crime of unequally spaced nail heads, balusters, splints, slats, and other "similar parts." He ought to make clear to ordinary minds by means of a diagram or something, the meaning of his third law "The center of weight in a design should be directly below the center of gravity." In the effort to be concise the author is sometimes oblivious to the limitations of a reader's mind. As a means of conveying ideas the visible teacher with his facial expressions, gestures, quick blackboard sketches, and enthusiasm, is one thing, and the dead black type is quite another thing. Notwithstanding its too brief text the book is a solid contribution to the available reference material in this field.

**Elementary Sloyd and Whittling.** By Gustaf Larsson. Silver, Burdett & Co. 1906. 98 pp. 5 3-4 x 7 3-4, 75 illustrations. 75 cents.

"Sloyd is tool work so arranged and employed as to stimulate and promote vigorous, intelligent self-activity for a purpose which the worker recog-

\*Reviewed in School Arts Book, October 1905.

nizes as good." This is the first sentence of the Introduction to a useful book by a Nestor among teachers of sloyd. The breadth of this first definition is indicative of the spirit which pervades the whole. Sloyd is not what it was! There are chapters on Wood or Timber, on Tools and Implements, on what might be termed Standard Models, and on Supplementary Models, and Whittling. The work is outlined with admirable clearness and adequately illustrated. The problems are, almost without exception, such as appeal to children, and good in design. The clumsy wooden ugliness of the imported sloyd of the eighties has almost wholly disappeared. This book will take its place at once as a standard handbook for beginners in the use of woodworking tools. The order at present is, 1, Elementary Sloyd, Larsson, 2, For older pupils, Problems in Woodworking, Murray; 3, Problems in Furniture Making, Crawshaw.

**The First Book of the Homecrafters. By George H. Maxwell  
and others, Watertown, Mass. 30 cents.**

One of the signs of the times is the growing desire for the country. Nature study and nature drawings in the schools, nature literature, the outdoor monthlies, electric cars, and automobiles, the camera, outdoor sports, and summer vacations, have all combined to create and foster the movement for which Ruskin, Henry George, the Brook Farm enthusiasts and "Homecrafters" everywhere have worked and prayed. It is a movement big with possibilities for art and handicraft. This modest book of a hundred pages or so has the right flavor. Its message is, "Get home to the land." Health, happiness, fine art of every sort are impossible when man is out of touch with nature at first hand.

#### RECENT PUBLICATIONS

**ADVANCEMENT OF SAINT LOUIS IN AND THROUGH ART.** Published by the St. Louis Museum of Fine Arts. A richly illustrated pamphlet full of quotations and testimonials in favor of education in art appreciation.

**OUTLINES OF THE HISTORY OF PAINTING.** By Edmund Von Mach. Ginn & Co. (To be reviewed later).

**DRAWINGS OF LEONARDO DA VINCI.** With introduction by C. Lewis Hind. About fifty fine reproductions in tints, some mounted on separate sheets. \$2.50. Scribners.

**THE SEPTEMBER MAGAZINES**

From "What's in the Magazines."

**AMBONES OF RAVELLO AND SALERNO.** J. Tavenor-Perry. Burlington.  
**AMERICAN MUSEUMS AND NATIVE ART.** Annie Nathan Meyers. Century.  
**ART AND CRAFTS MOVEMENT IN AMERICA.** Mabel T. Priestman. House Beautiful.  
**ART MUSEUMS, BENEFICENCE OF.** Frank Fowler. Scribner.  
**ART SCHOOLS, NATIONAL COMPETITION OF, 1906.** Aymer Vallance. Studio.  
**ARTISTS' COLONY IN MACDOUGAL ALLEY, THE.** P. T. Farnsworth. Craftsman.  
**ARTS AND CRAFTS, WOMAN'S WORK IN THE.** Delia Austrian. Technical World.  
**AUSTRIAN PEASANT, PERSONAL ORNAMENT OF THE.** A. S. Levetus. Studio.  
**BOSTON SILVERSMITHS OF COLONIAL DATE, SOME.** R. T. H. Halsey. Burlington.  
**CABINET WORK, HOME TRAINING IN—XIX.** Craftsman.  
**CARVED CHEST, AN OLD SPANISH.** G. C. Williamson. Burlington.  
**CHICAGO ART INSTITUTE, RECENT WORK AT.** Maud I. G. Oliver. Studio.  
**CHINESE EGGSHELL PORCELAIN—CONCLUSION.** S. W. Bushell. Burlington.  
**COOPER, SAMUEL: ENGLISH MINIATURE PAINTER.** Richard R. Holmes. Burlington.  
**CRAFTSMANSHIP AT THE DRESDEN EXPOSITION.** Heinrich Pudor. Craftsman.  
**CRAFTSMANSHIP IN A VILLAGE SCHOOL.** George Bicknell. Craftsman.  
**CROSS-STITCH EMBROIDERY.** Martha H. Seem. Harper's Bazar.  
**FABRIC STENCILING.** Harry B. Goudry. House Beautiful.  
**HUNGARIAN ART AT THE MILAN EXHIBITION.** Alfredo Melani. Studio.  
**IRISH INDUSTRIES, REVIVAL OF.** Howard P. Rockey. World To-day.  
**ITALIAN DECORATIVE IRON WORK.** Marquis Peruzzi Medici. House and Garden.  
**JEWELRY, SOME RECENT WORK IN.** Paulding Farnham. Studio.  
**LANDSCAPE ARTIST, AN AMERICAN.** Herbert Croly. House Beautiful.

LUCERNE, INN SIGNS AT. Arthur Elliot. Studio.

MACMONNIES, FREDERICK: PORTRAIT PAINTER. Edith Pettit. Studio.

MAJOLICA ROUNDELS OF THE MONTHS AT VICTORIA AND ALBERT MUSEUM. W. R. Lethaby. Burlington.

METROPOLITAN MUSEUM'S LACE COLLECTION, THE.—II. Eva Lovett. Studio.

OLD CHINA, FRAUDS IN. Reginald Jones. House and Garden.

OLD ENGLISH SILVER. House Beautiful.

OLD FURNITURE COLLECTOR, ADVENTURES OF—V. William F. Dix. House Beautiful.

PICTURES FOR THE TENEMENTS. Elizabeth McCracken. Altantic.

PUBLIC WATERS, ORNAMENTAL VALUE OF. Am. Homes and Gardens.

REID, CHARLES, ANIMAL PHOTOGRAPHS OF. C. Lang Neil. Studio.

REMBRANDT AND HIS ETCHINGS. Louis A. Holman. Craftsman.

REMBRANDT AS AN ETCHER (1650-1661)—CONCLUSION. C. J. Holmes. Burlington.

RENAISSANCE, FEMININE SOUL OF. G. B. Rose. Sewanee Review.

REVERE, PAUL, AND THE COLONIAL SILVERSMAITHS. R. T. H. Halsey. Appleton.

REYNOLDS, SIR JOSHUA, TECHNICAL HINTS FROM DRAWINGS OF. Studio

ROSE VALLEY ART CRAFTSMAN'S COLONY. Mabel Tuke Priestman. House and Garden.

SEINA, PASTORINO DA, MEDALS BY. G. F. Hill. Burlington.

SIENESE ARTISTIC TEMPERAMENT. G. T. Clough. Burlington.

STAINED-GLASS WINDOWS, RIVAL OF THE. Benjamin Coleham, American Homes and Gardens.

STENCILED BEDSPREADS. Alice Wilson. Good Housekeeping.

TARBELL, EDMUND C.: PAINTER. Frederick W. Coburn. World Today.

TORTOISE SHELL, ARTISTIC WORK IN. Studio.

TYNDALE, WALTER: THE MAN AND HIS ART. Clive Holland. Studio.

WHISTLER FROM WITHIN. Christian Brinton. Munsey.

ZORN, ANDERS, RECENT WORK OF. Henri Frantz. Studio.

## IMPORTANT ILLUSTRATIONS AND ARTISTIC FEATURES

*(Arranged under artists' names.)*

ANDERSON, KARL. Illustrations for "The Chauffeur and the Chaperon." Delineator.

ASHE, E. M. Illustration in color for "The Ethics of Pig." Munsey.

ASHLEY, C. W. Illustrations for "The Silver Tea-Set." Harper.

BAILEY, VERNON HOWE. Illustrations in tint for "Rise of the New San Francisco". Cosmopolitan.

BECHER, ARTHUR. Illustrations for "The Bridge Warden." Appleton.

BETTS, ETHEL FRANKLIN. Frontispiece in color. Reader.

BIRCH, REGINALD. Illustrations for "The Little Father of St. Angelo's." American.

CASTAIGNE, ANDREW. Illustrations for "Robin Goodfellow." McClure.

CASTAIGNE, ARDRE. Illustrations for "The Weavers." Harper.

COLE, TIMOTHY. Engraving on wood of Goya's "In the Balcony." Century.

COUDERT, AMALIA KUSSNER. Reproductions of Portraits by. Century.

CRAWFORD, WILL. Illustrations for "The Mystery." American.

DICKSEE, HERBERT. Illustration for "Prudence and the Bishop." Metropolitan.

DOUGHERTY, IDA. Illustrations for "Justina's Playmate." Century.

DOVE, ARTHUR G. Illustrations in tint, etc., for "The Parrot of Uncle Hurwitz." Cosmopolitan.

DREW, JOAN. Reproduction in color of a silk panel "The Rose Bower." Studio.

DUNTON, W. HERBERT. Illustration for "The Riders." Munsey.

EICKEMEYER, RUDOLF. Photographic illustrations for "The Pond." Metropolitan.

FOGARTY, THOMAS. Illustrations for "Confluence." McClure.

FREDERICK, EDMUND. Illustrations for "As a Thief in the Night." Appleton.

GERDINE, E. B. Illustrations in tint for "The Letters of Life and Death." Cosmopolitan.

GIBBS, GEORGE. Frontispiece in color, "The Hunting Girl," illustrations for "The Bold Knight," and "The Danger of Being a Twin." Metropolitan.

GIBBS, GEORGE. Illustration in color for "When the Siren Failed." Munsey.

GIBBS, GEORGE. Illustrations for "Fraulein Schmidt and Mr. Anstruther." Delineator.

GLACKENS, W. Illustrations for "Tammany's Tithes." McClure.

GREEN, ELIZABETH S. Illustrations in tint for "The Child," and "The Little Silver Heart." Harper.

HAMBIDGE, JAY. Illustrations for "Khiva from the Inside." Century.

HAMBIDGE, JAY. Illustrations for "Ladies' Day in Carbury Mine." American.

HERING, EMIL. Drawing in color, "The Dog Trainer." Metropolitan.

HUTT, HENRY. Illustrations for "The Dairy of a Baby." Delineator.

JOHNSON, CLIFTON. Photographic illustrations for "Farm Life in Iowa." Outing.

JOHNSON, FRANK T. Illustrations for "The Baby Wrangler." Metropolitan.

JOHNSTON, FRANCES B. Portraits of members of President Roosevelt's Cabinet. American.

JUSTICE, MARTIN. Illustration for "An Appeal to the Past." Century.

KRIMELI, JOHN L. Reproduction in color, "Fourth of July in Centre Square." Book News.

LANOS, HENRI. Illustrations for "In the Days of the Comet." Cosmopolitan.

LAWRENCE, WILLIAM H. Illustrations in color, etc., for "The Deathless Forest." Harper.

LEA, FRANCES. Frontispiece in color, "Wotan from das Rheingold," and illustrations in color for "Ethics and 'The Ring of the Nibelung'". Craftsman.

LEARNEED, A. G. Series of crayon drawings, "The Veil." Smith's.

LISLE, W. H. Drawing in color, "October." Putnam.

LOWELL, ORSON. Illustration for "The Call of the Blood." Harper's Basar.

LOWELL, ORSON. Illustrations for "The Doll Lady." Century.

OAKLEY, THORNTON. Illustrations for "The Strings of Liberty." Everybody's.

PECK, HENRY J. Illustrations for "Love in the Mist." Harper.

PENFIELD, EDWARD. Illustrations in color for "Between Towns in Spain." Scribner.

POTTER, H. S. Illustration for "Running Water." Century.

POTTS, WILLIAM S. Illustrations for "The Country of Elusion." Everybody's.

PRESTON, MAY WILSON. Illustrations for "Seeing France with Uncle John." Century.

PYLE, HOWARD. Illustration for "The Second-Class Passenger." McClure.

RALEIGH, HENRY. Illustrations for "Children of the Sun." Appleton.

REMBRANDT. Reproductions from his etchings in the Boston Museum of Fine Arts. Craftsman.

REYNOLDS, SIR JOSHUA. Lithographic reproduction of a sketch of Oliver Goldsmith by Studio.

RICHARDS, HARRIET R. Illustration for "U. S. A. and the Countess." Reader.

RICHARDSON, V. A. Illustrations for "Clearing the Way." Cosmopolitan.

ROSENMEYER, B. J. Illustrations for "The Gate of Understanding." American.

ROULAND, ORLANDO. Reproductions of five of his paintings of E. H. Sothern in Shakespearian roles. Century.

SETON, ERNEST T. Photographic illustrations for "The American Bison." Scribner.

SMITHARD, G. S. Reproduction in color of drawing, "The Grey Mule." Studio.

STEPHENS, ALICE BARBER. Illustrations for "Blindfolded." Reader.

TAYLOR, F. WALTER. Illustration for "A Messenger." Scribner.

TITTLE, WALTER. Illustration for "Prudence and the Bishop." Metropolitan.

TOWNSEND, H. E. Illustrations for "Billudes of '49." American.

TYNDALE, WALTER. Reproduction of water-color, "The Apple Stall, Mentone Market." Studio.

WHITE, C. H. Illustrations in tint for "Boston Town." Harper.

WILMSHURST, G. C. Illustration for "The Prince Goes Fishing." Appleton.

WOLF, HENRY. Engraving on wood of a Portrait by W. M. Chase. Harper.

WOOD, STANLEY L. Illustrations for "The Yellow Galley-Full." Pearson.

WOOLF S. J. Reproduction of Portrait by John H. Finley, painted by. Century.

WRIGHT, GEORGE. Illustration in color for "The Story on the Factor's Book." Munsey.

WYETH, W. C. Drawing, "The Moose Call." Scribner.

YOHN, F. C. Illustrations for "A Knight of the Cumberland," and "Daughters of Zion." Scribner.

ZORN, ANDERS. Reproduction in photogravure, etc., of "Portrait of Mlle. Rassmussen," and of etching, "The Model" by. Studio.

### MISCELLANEOUS

PHOTO-ERA for September has a half-dozen unusually fine landscape compositions, two good flower studies, and several fine photographs from works of art abroad, among them Cormon's Cain, of the Luxembourg.

**MANUAL TRAINING MAGAZINE** for October, contains Dr. Haney's second article on Classroom Practice in Design, with many valuable illustrations; an illustrated article by Mr. Dow on Wood Block Printing; and another good article bearing upon design by Forrest Emerson Mann entitled Pottery in the Public Schools.

**PRINTING ART** for October in addition to the usual collection of samples of fine printing, contains a superb reproduction in colors of Charles Warren Eaton's. "The Restful Hour," and an article about Books for the Student of Books and Printing, well worth preserving. It is an annotated list of the best books on the subject.

**THE QUARTERLY JOURNAL** of the Ohio Mechanics Institute contains twenty-seven full page plates showing work by the students. Many of these furnish suggestions and illustrations useful in teaching applied design in high school grades.

Everything is fruit to me which  
thy seasons bring, O Nature.

## THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

### SEPTEMBER CONTEST

#### AWARDS

##### First Prize, Book, Kit and Badge, with gold decoration.

\*Leon Wolf, Chestnut spray, Grade VIII, Providence, R. I.

##### Second Prize, Kit and Badge, with silver decoration.

Gertrude M. Brearley, Grade VII, (159 E. Front St.) Woonsocket, R. I.

Lorna Fenton, Grade IX, Easthampton, Mass.

Louis Hammett, Grade VIII, (10 Clifford St.) Portland, Maine.

Ethel Parker, Grade IX, (10 Lyndon St.) Concord, N. H.

Ulyssa Walker, Grade IX, (130 Westminster St.) Bellows Falls, Vt.

##### Third Prize, Box of Eagle colored pencils and Badge.

Hazel Baldwin, Grade II, Islip, Long Island.

Lief Bergsund, Grade VII, Canton, Ohio.

Beatrice Chase, Grade VI, (Quarry Hill) Westerly, R. I.

David Cooney, Grade III, Easthampton, Mass.

Gladys Holden, Grade VII, (30 Elm St.) Southbridge, Mass.

Ada L. Huntley, (39 Centre St.) Concord, N. H.

Preston A. Lord, Grade IX, Milford, Mass.

Elizabeth Martineau, (4 Poplar St.) Bellows Falls, Vt.

Caroline Pearson, (37 South Spring St.) Concord, N. H.

Annie Skekkey, Grade VIII, Bristol, Conn.

Louise Smith, Grade VII, (58 Green St.) Augusta, Maine,

Clarence H. Wales, Grade VI, (31 Third St.) Woonsocket. R. I.

##### Fourth Prize, The Badge.

Edith Anderson, Grade VI, Ashland, Mass.

Myrtle Andrews, Grade VII, Millers Falls, Mass.

Marion Baker, Charlton, Mass.

Oxilia M. Bean, Grade V, Bellows Falls, Vt.

Dorothy Bond, Grade VIII, Portland, Maine.

\*This indicates the winning of honors in the previous year.

Everett C. Bond, Dodge, Mass.  
Clara Buerkle, Grade VIII, Canton, Ohio.  
Frederick Cahill, Grade VII, Charlton City, Mass.  
Mary Capistrand, Grade II, Southbridge, Mass.  
Lilian Carpenter, Grade, VIII Bristol, Conn.  
Lucy E. Carter, Grade IX, Woonsocket, R. I.  
Ruth Chase, Concord, N. H.  
Mary Christian, Grade VII, Turner's Falls, Mass.  
Thomas Clarity, Grade IX, Portland, Maine.  
Harry Cole, Grade IX, Woonsocket, R. I.  
Katherine Deming, Bellows Falls, Vt.  
Leroy Dibble, Grade V, Easthampton, Mass.  
Charles H. Dudley, Concord, N. H.  
John N. Dunlap, Bellows Falls, Vt.  
Hugo Ericson, Grade III, West Concord, N. H.  
Margaret Farley, Grade II, Islip, Long Island.  
Beatrice Gahagan, Grade II, Augusta, Maine.  
Ade Gedney, Grade IX, Rye, N. Y.  
Vincent Gilchrist, Grade IX, Woonsocket, R. I.  
Albert Gosselin, Grade I, Easthampton, Mass.  
Harry I. Granger, Grade V, South Weymouth, Mass.  
Peter Gurin, Grade II, Easthampton, Mass.  
Elsie Guyer, Grade VI, Hopkinton, Mass.  
Helena H. Haggett, Concord, N. H.  
Hattie Hayward, Temple, N. H.  
Frederick H. A. Hill, Concord, N. H.  
Lillian Hill, Grade VIII, Canton, Ohio.  
Lillian E. Hogan, Grade IX, Ashland, Mass.  
Loretta Janson, Grade IV, Woonsocket, R. I.  
Phoebe M. Jenks, Concord, N. H.  
Albin Johnson, Grade V, South Weymouth, Mass.  
Milton O. Jones, Grade VIII, Bergenfield, N. J.  
Anna Kruger, Grade VII, Menominee, Mich.  
Maurice Laing, Grade V, Westerly, R. I.  
Alice J. Lindgren, Grade IV, West Concord, N. H.  
James R. Madden, Grade V, South Weymouth, Mass.  
Josephine Maguire, Grade V, South Weymouth, Mass.  
Anna March, Grade VII, Turner's Falls, Mass.

Alex. Marr, Grade VII, Westerly, R. I.  
Bessie McDuffee, Grade VIII, Concord, N. H.  
Walter McGinley, Grade IX, Woonsocket, R. I.  
Jennie McKeown, Grade II, Islip, Long Island.  
Ernest C. Montgomery, Grade IX, Woonsocket, R. I.  
Anna L. Morse, Grade IX, Templeton, Mass.  
Marjorie Moshier, Grade III, Hopkinton, Mass.  
Gladys O'Brien, Grade VIII, Turner's Falls, Mass.  
Staisy Pachaguski, Grade II, Islip, Long Island.  
Clarissa Packard, Grade VIII, Menominee, Mich.  
Antonio Panciera, Grade II, Westerly, R. I.  
Hazel Parker, Grade VIII, Turner's Falls, Mass.  
Columbus Posetti, Grade VI, Westerly, R. I.  
Signe Peterson Grade VIII, Westerly, R. I.  
Jeannie Ramsay, Grade VI, Easthampton, Mass.  
Sylvia Redding, Grade VI, Woonsocket, R. I.  
Leslie G. Rice, Grade VI, Everett, Mass.  
Arthur Rich, Grade II, Athol, Mass.  
Anita Riedel, Grade II, Islip, Long Island.  
Fred Rittich, Grade VI, Canton, Ohio.  
Grace Roberts, Grade VII, Bristol, Conn.  
Leighton W. Rogers, Grade VII, Orange, Mass.  
Frank Sanborn, Grade VI, Everett, Mass.  
Ellsworth Smith, Grade IV, Canton, Ohio.  
Marion Smith, Grade IX, Easthampton, Mass.  
Nettie Smith Grade IV, Augusta Maine.  
Soren Sorenson, Grade V, Menominee, Mich.  
Hazel Spooner, Grade VI, Southampton, Mass.  
Alfred Swenson, Grade III, Bergenfield, N. J.  
Elizabeth Trussell, Winchendon.  
Anna Ward, Grade VII, Southbridge, Mass.  
Ruth Warfield, Grade VII, Woonsocket, R. I.  
Christian Webe, Grade IV, Bergenfield, N. J.  
Edmund Welch, Grade VI, Ashland, Mass.  
Leo T. Wilbur, Grade VII, Orange, Mass.  
James Williams, Grade VI, Southbridge, Mass.  
Robert Williamson, Grade III, Augusta, Maine.  
Irene Young, Grade VII, Woonsocket, R. I.

Gustave Zandin, Turner's Falls, Mass.  
 Margaret C. Zoodlick, Grade V, Easthampton, Mass.

### Honorable Mention

Edward Adams, Westerly	Ruth Hunt, Orange
Louise Austin, Westerly	Clara Joerres, Bristol Conn.
Ethel Barnes, Westerly	Leslie H. Jones, Concord
Sarah Batten, Rye	Milton Jones, Bergenfield
David Bau, Islip	Josie Joslin, Winchendon
Marjorie R. Bigelow, Blackstone	Myrtle Kavanaugh, Ashland
Emma Blahink, Menominee	Florence Laduron, Menominee
LeRoy W. Bond, Dodge	Alice LaFond, Woonsocket
Albert Boucher, Bellows Falls	Mary Lamphear, Westerly
Dorothy Bradstreet, Ashland	Ellsworth F. Lamson, Bristol
Rene Breting, Canton	Diana Laprade, Easthampton
Woodman Broderick, Hopkinton	Joseph Lariviere, Southbridge
Etherl Burden, Concord	Pauline Lawrence, Concord
S. J. C. Wilton, N. H.	Harry Ledward, Westerly
Mildred Campbell, Augusta	Bernice Leighton, Augusta
Ezra Carlstrom, Hopkinton	Gertrude C. Linde, South Weymouth
Katherine Cleary, Rye	Nora E. Logan, Wilton
Adelaide Clough, Woonsocket	Philip Lyman, Easthampton
Almeda G. Clough, Concord	Esther Mann, Millers Falls
Natalie Coldman, Southbridge	Carrie Marrone
Willard Congdon, Dodge	Jennie Means, Portland
Raymond Cote, Turner's Falls	Mary Michael, Islip
Kathryn Cottrell, Westerly	Sadie Milkey, Turner's Falls
Geraldine Crockett, Hopkinton	Charles Morenzeni, Westerly
William Croucher, Islip	Fritz Moore, Portland
Margaret Dailey, Augusta	Katherine Moore, Bellows Falls
Doreo Davis, Woonsocket	Viola Moors, Keene
Margaret Davison, Turner's Falls	Angelo Morrone, Westerly
Olive N. Deane, South Weymouth	Anna Morse, Templeton
Florence Delage, Southbridge	Beatrice Nole, Southbridge
Anna Demarest, Bergenfield	Helena O'Brien, Ashland
Westervelt Demarest, Bergenfield	Lily Paam, Bristol
Sodia M. Derosia, Woonsocket	*Arnold Page, Augusta

\*This indicates the winning of honors in the previous year.

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**EDITOR****THE SCHOOL ARTS GUILD**

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Samuel Deuse, Forestville Conn.	Maude Pairadee, Easthampton
William Dumas, Woonsocket	Rose Paladino, Westerly
William E. Durgin, Concord	Ida Panciera, Westerly
Vera L. Durgin, Concord	Elsea Perkins, Bergenfield
*Ruth Eaton, Bellows Falls	Edna Rappleye, Menominee
May Ertel, Canton	Margaret Reed, Concord
Cyrus Fellows, Orange	Nina Reynolds, Portland
Charles Ferraro, Westerly	*Mildred Ried, Easthampton
James Flanagan, Easthampton	Marguerite Saunders, Westerly
Harry Gerchon, Canton	Agnes Selquist, Canton
Irene Gough, Southbridge	Annie Shea, Everett
Steven Guernsey, Easthampton	Theodore Simonette, Ashland
Hazel Hoff, Easthampton	Adna Snedecor, Rye
Hazel Hoff, Easthampton	Blanche Stevens, Dudley
Helena Hanifin, Hopkinton	*William A. Thomas, Rye.
Harriet M. Hannaford, So. Weymouth	Daniel H. Tucker, Dodge
Virginia Harman, Portland	Stephen Tucker, Dodge
Edna Harwood, Southbridge	Anna Urbanik, Woonsocket
Gladys C. Holden, Southbridge	Kate Visconti, Rye
*Elmer Horton, Bristol, Conn.	Harold Welch, Bellows Falls
	Maud Young, Bellows Falls

**SPECIAL****A Thanksgiving Packet**

To the pupils (Grade 1) of Miss Georgia Kingsley, Easthampton, Mass. for a class lesson in drawing from a fall flower.

**The Badge**

To Quincy Brooks Park, S. Chelmsford, Mass., for nature booklets made at home.

The September work was the best ever. The disappointed ones will have to remember that with constantly better work to pass upon, the jury must raise the standard of attainment which wins a prize. Our Motto has to be "Excelsior" whether we will or not. In justice to the contestants we found it necessary to award many more fourth prizes than the advertised number.

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\*This indicates the winning of honors in the previous year.

With the September contest a new school year begins. Previous honors (indicated by an asterisk) do not count towards winning the leadership of the Guild for 1906-1907.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prize unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Please have full name and mailing address written on the back of each sheet. Send only the best work. Send flat.

☞ If you have won honors before place S. A. G. within a circle, on the face of your drawing.

☞ A blue cross means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ Several badges are still unclaimed. They will be retained at North Scituate until proper addresses are furnished.

Design is not a matter of emotion merely, but of logic also.

## Industrial and Art Materials

### A Word to the Reader

THE FACT that you are reading "THE SCHOOL ARTS BOOK" is circumstantial evidence at least that you are interested—probably vitally so,—in the problem of Industrial and Art Training. In this case you will welcome news of some unique materials, which we publish, which give the child an opportunity to put in practice his theory, to express himself in doing creative work.

The materials are simple, inexpensive and artistic, and have been introduced in some of the largest cities and leading art and training schools in the country. Many of the materials were devised by Miss Seegmiller, Director of Art Education in Indianapolis.

### A Few of the Materials

Tilo Matting	Bogus Paper Weaving Mats
Tilo Strands	Plain Text Sheets
Designing Papers	Art Text Sheets
Perkins Outline Pictures	Art Text Calendars
Sunbonnet Baby Color Cards	Art Text Christmas Folders
Overall Boy Color Cards	Art Text Bookmarks
Alphabet Sheets	Once-Upon-A-Time Leaflets
Easy Dyes	Straight-line Stencils

These materials provide work for every grade from the first to the eighth,—they give the child a chance to make something that is *both useful and beautiful*.

If you will write us the name of *The School Arts Book* and the grade in which you teach, we will send you free of charge, a sample package of these beautiful materials. Seeing is believing.

### Primary Hand Work

We have just issued a new book by Miss Seegmiller of Indianapolis, called "Primary Hand Work." It is profusely illustrated and outlines a graded course for the first four grades. Cloth, price \$1.00, postpaid. This is a book you need.

### New Supplementary Readers

Art-Literature Primer	Folk-Lore Primer
Art-Literature Book I	Folk-Lore Book I
Art-Literature Book II	The Bee People (Morley)
Childhood of Ji-Shib (Jenks)	Little Mitchell (Morley)
Nestlings of Forest and Marsh (Wheelock)	Lady Lee (Ensign)

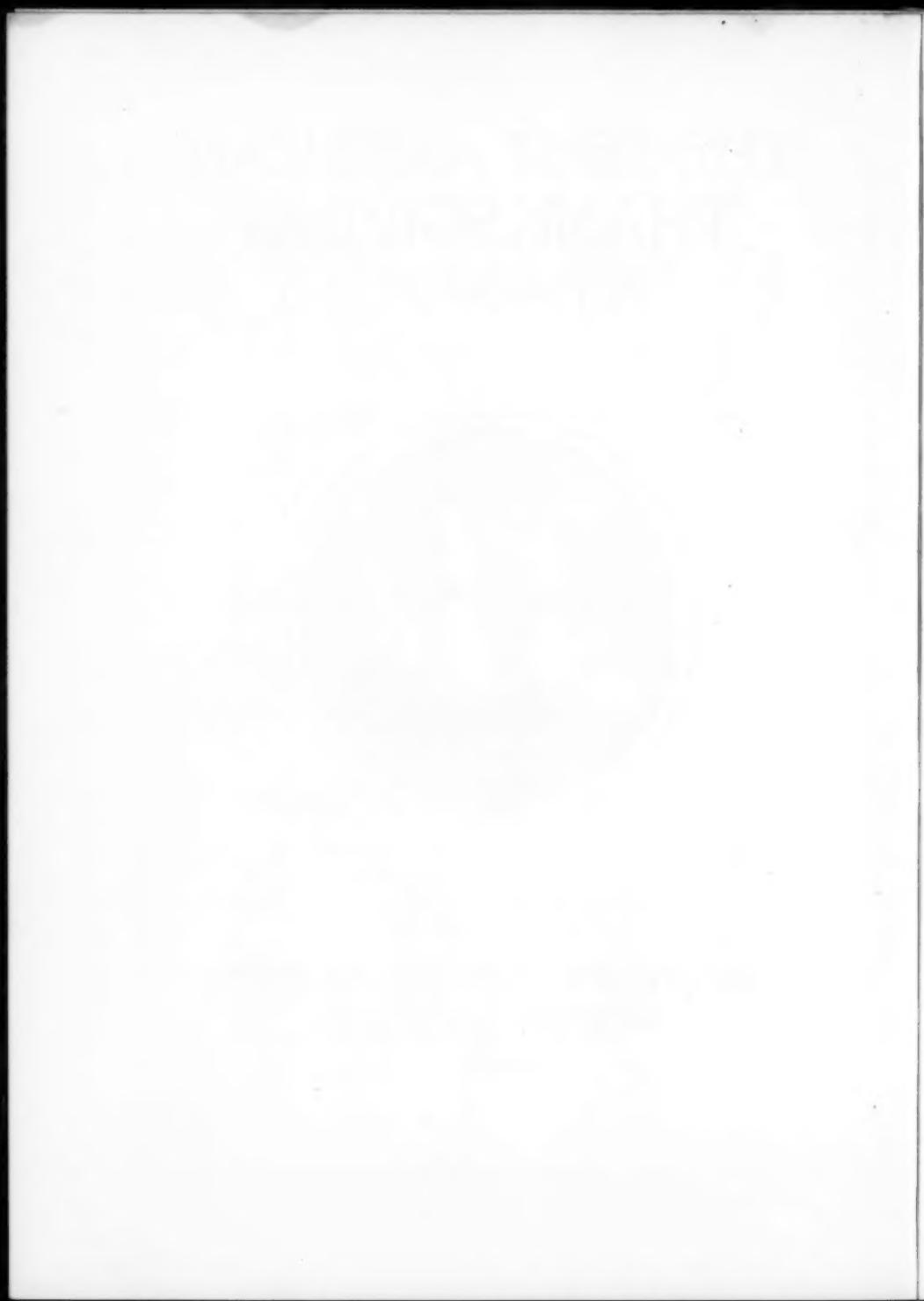
*Send for descriptive circulars of our Industrial and Art Materials and new Supplementary Readers.*

ATKINSON, MENTZER & GROVER, Publishers, Chicago and Boston

# THE FIRST AMERICAN THANKSGIVING PLYMOUTH, 1621



BY HENRY TURNER BAILEY  
NORTH SCITUATE  
1906



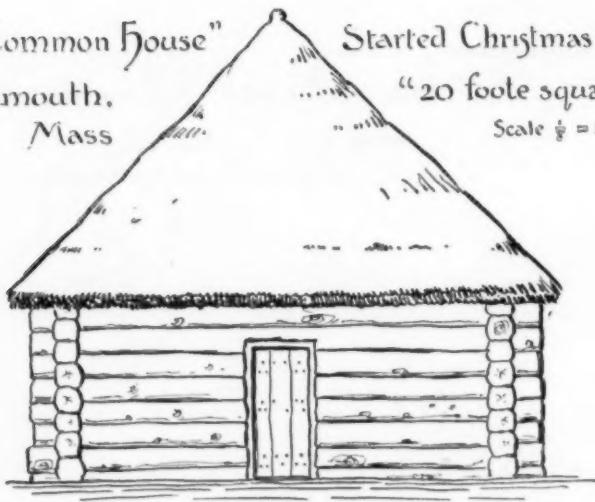
The First American  
Thanksgiving

The "Common House"  
Plymouth,  
Mass

Started Christmas 1620

"20 foote square"

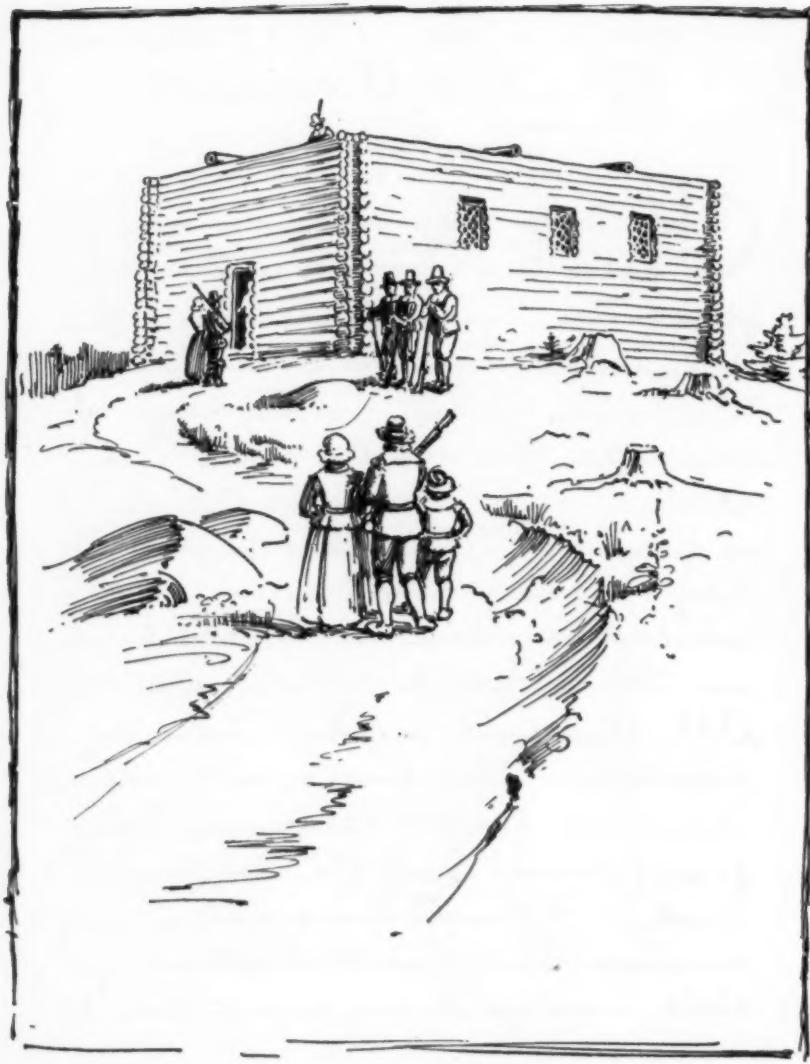
Scale  $\frac{1}{8} = 1$



Made of hewn logs  
with a thatched  
roof

## The First American Thanksgiving

Christmas day, 1620, nine days after the mooring of the Mayflower in Plymouth Harbor, the Pilgrims began to build their "Common House". Three days afterwards they started their first meetinghouse, shown in the sketch on page six. They also began to lay out and allot land as recorded by Governor Bradford in the "Great Book of Deeds." All this work went on under difficulties. The first winter was a hard one for the Pilgrims. Forty-four (almost half the company) died. "Ye well were not in any measure sufficient to attend ye sick, nor ye living scarce able to



bury ye dead." At one time only seven men in the settlement could shoulder a gun. But when the Mayflower sailed for Holland in the spring not one of the brave band returned to the old country.

With the help of a friendly Indian named Squanto, they planted about twenty acres with Indian corn, burying in each hill two or three fish, called in the old records "alewives" (with which the streams were crowded every spring). They planted also six acres with barley and peas.

During the summer months the Pilgrims helped each other to build houses. In the fall seven dwellings stood completed and four other houses had been built for plantation uses.



Squanto, Coach in Farming.

The corn turned out well, the barley "indifferent", but the pease were not worth gathering. But these good people were thankful for even so much. In a letter sent to England that fall the First American Thanksgiving is thus described:

Our harvest being gotten in, our Governour sent foure men on fowling so that we might after a speciall manner rejoice together after we had gathered the fruits of our labours. They foure in one day killed as much fowle as with little help beside, served the Company almost a meale. At which time, amongst other Recreations we exercised our arms, many of the Indians coming amongst us, and amongst the rest their greatest King, Massasoit, with some ninety



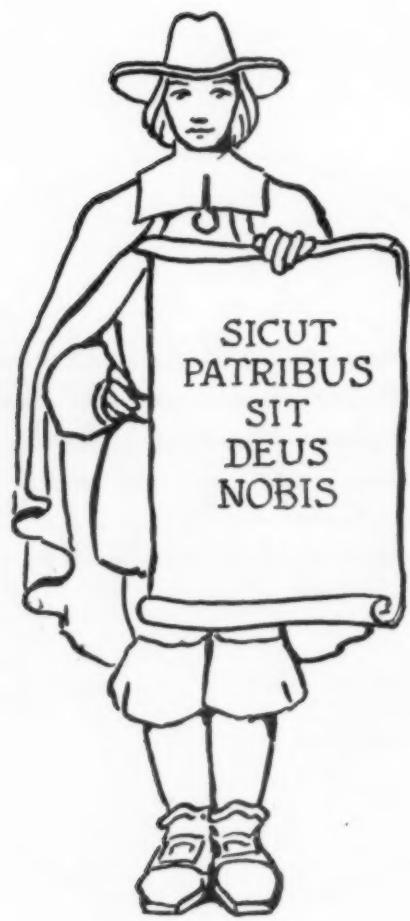
One of the "Four" with a  
wild Turkey

men, whom for three dayes we entertained and feasted; and they went out and killed five Deer, which they brought to the plantation and bestowed on our Governor, and upon the Captaine, and others. And although it be not always so plentifull as it was at this time with us, yet by the goodnessse of God we are so far from want, that we often wish you partakers of our plentie."

On page 12 is a group of things once owned by that same "Captaine", Myles Standish, and still to be seen at Plymouth. Perhaps the Kettle and deep pewter plate were used in that very first Thanksgiving feast.



"As one small candle may  
light a thousand, so the  
light here kindled hath shone  
to many, yea, in some sort, to  
our whole nation . . . The  
memory of this plantation shall  
never die."

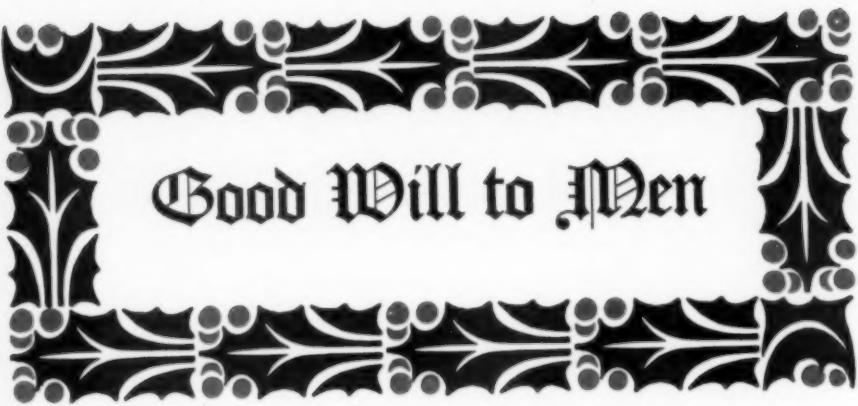




Merry Christmas



Type, Borders and Cuts for these pages made by  
the American Type Founders Company,  
270 Congress Street, Boston, Mass.



Good Will to Men



## Christmas

The stars that shine on Christmas night  
Beyond all other stars are bright.  
For in their brightness shines restored  
The one great star whose light outpoured  
Has led all nations to the Lord;  
And all night long with solemn voice  
They cry again: Rejoice! Rejoice!

The wonder of the Christmas dawn  
No other morn has yet put on.  
Oh, wan white radiance, breaking slow  
On field and woodland wrapped in snow,  
On the worn cities and their woe;  
Oh, holy message breathed again!  
Peace on earth. Good will toward men.

And now unto the new-born King  
Bring we our lowly offering.  
Lord, take ourselves, our hopes or fears,  
Our griefs, our memories, our tears,  
The harvest of our troubled years;  
We bring them all to Thee, to Thee,  
And lo, once burdened, we are free.

**A**t home,  
at Sea,  
in many  
distant lands  
This kingly  
Feast  
without a  
rival stands!

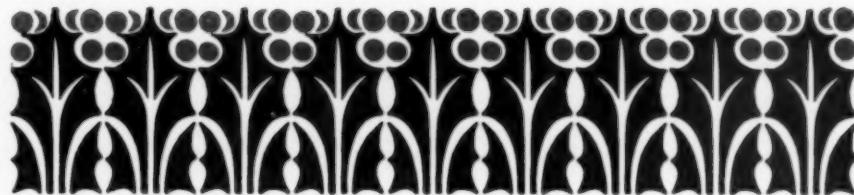
MISSAL INITIAL



The Christmas Pudding



Bringing in the Boar's Head



P a b c d  
P e f g h i  
j k l m n o p  
q r s t u v w  
x y z 1 2 3 4  
5 6 7 8 9 0

Flemish Black Alphabet



283A

A B C D E F  
G H I J K  
L M N O P Q R  
S T U V W X  
Y Z a b c d e f g h i  
j k l m n o p q r s t  
u v w x y z 1 2 3  
4 5 6 7 8 9 0

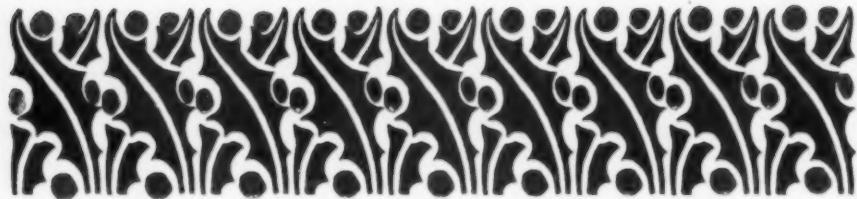
Chaucer Text Alphabet



281A



282A



A B C D  
E F G  
H I K L  
M N O P  
Q R S T  
U V W  
X Y Z

Flemish Black Alphabet

B C D  
E F G  
H I J K  
L M N O P  
Q R S T U  
V W X  
Y Z

Missal Initials

